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No. 2100.

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UNIVERSITY COLLEGE, LONDON.—

ARCHITECTURE—THE SECOND COURSE OF LECTURES on Architecture and Construction, by Prof. T. HATTEY LEWIS, F.S.A., will commence on TUESDAY, the 11th of February, at 6 30 p.m., and be continued at the same hour on succeeding Tuesdays, until the end of the Session.—For particulars apply at the Office of the College, Gower-street, or at 9, John-street, Adelphi.

JOHN ROBSON, B.A., Secretary to the Council.
January 21, 1868.

KING'S COLLEGE, LONDON.—The

PHOTOGRAPHIC DEPARTMENT is now RE-OPENED for the admission of Private Students in Photography.—For Terms, &c., apply at the Office of the College, or to GEORGE DAWSON, M.A., Lecturer.
R. W. JELF, D.D.

GEOLOGY.—KING'S COLLEGE, LONDON.

Prof. TENNANT, F.G.S., COMMENCED a Course of LECTURES on GEOLOGY, on FRIDAY, Jan. 24, at 9 a.m. They will be continued on each succeeding Wednesday and Friday at the same hour. A shorter course will be given on Thursday Evenings, from 6 to 7 30. First Lecture, Jan. 25: Text-Book, Lyell's Elements of Geology. Prof. Tennant accompanies his Students to the Public Museums and to places of geological interest in the country.
R. W. JELF, D.D., Principal.

ROYAL INSTITUTION OF GREAT

BRITAIN.
ALBEMARLE-STREET, W.

Professor ROSCOE will THIS DAY, at Three o'clock, commence a Course of Eleven Lectures 'ON THE CHEMISTRY OF THE NON-METALLIC ELEMENTS'; to be continued on Saturdays till April 4.

ALTERATION IN LECTURE ARRANGEMENTS.

Professor TYNDALL will on THURSDAY NEXT (not on Tuesday as announced, at Three o'clock, commence a Course of Nine Lectures 'ON THE DISCOVERIES OF FARADAY'.

Subscription to each of these Courses One Guinea; to all the Courses of Lectures in the Season, Two Guineas.

H. BENICE JONES, Hon. Sec.
January 25, 1868.

LOCAL EXAMINATIONS IN DRAWING

OF THE SECOND GRADE OF THE SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION.—Examinations in Drawing of the Second Grade will be held at South Kensington, and at the various Schools of Art, and Night Classes established under Local Committees throughout the United Kingdom, on the 10th, 11th, and 12th March, 1868, commencing at 7 p.m.

Local Committees desiring to hold an Examination should apply to the Secretary of the Science and Art Department, South Kensington, London, W., for Form No. 523, which must be returned by the 10th February, 1868.

Candidates, not being Students in such Schools or Classes, should apply to the Secretary of the School or Class in which they desire to be examined, in order that they may be included in the return of Candidates to be examined.

By order of the Committee of Council on Education.

QUEEN'S UNIVERSITY IN IRELAND.

LOCAL EXAMINATIONS.

The Examination of Persons who are not Members of the University will be held in DUBLIN, BELFAST, CORK, and GALWAY, on TUESDAY, the 10th of June, and the following days.

The Subjects of Examination are the ordinary Subjects of School Education.

The Junior Examination is for Boys under Fifteen Years of age; the other for Candidates of any age.

Application to be made on or before the first Saturday in May, to the Secretary, Queen's University, Dublin Castle, from whom copies of the regulations may be had on application.

MUSICAL UNION.—The Director has re-

turned from the Continent. Members declining Subscription, 1868, to notify the same before the 1st of March by letter to J. ELLIS, 10, Hanover-square.

CRYSTAL PALACE.—PICTURE GAL-

LERY.—The present Collection of English Pictures will be removed in March, to be replaced by new works; the present time is, therefore, a favourable opportunity for purchasers.

Artists are informed that the 3rd and 4th March are the days appointed for receiving the new pictures.—For particulars apply to Mr. C. W. Wase, Superintendent of the Gallery.

ARUNDEL SOCIETY.—

REMAINS OF THE SEVEN CHURCHES OF ASIA OF the Religion of St. John.—Synagoga, Ephesus, Laodicea, Philadelphia, Sardis, Thyatira, Pergamos, and the adjacent sites of interest. A Series of Original Photographs of these Sites, never before taken, recently produced by Alex. Schoeda, artist of the R.A. of Venice, are now exhibited in the Rooms of the Arundel Society, 24, Old Bond-street, W.

A Series of Fifty of these Photographs, with Map and Descriptive Letter-press, bound in atlas 4to., are nearly ready for publication, price 10s. 6d.

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January 16, 1868. HODGSON PRATT, Hon. Sec.

THE COLLEGE, WORTHING.—Principal,

Rev. F. A. PIGGOTT, M.A., Trin. Coll. Cam.—The Christmas VACATION will TERMINATE on TUESDAY, January 28.

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LONDON, SATURDAY, JANUARY 25, 1868.

LITERATURE

Workmen and Wages at Home and Abroad; or the Effects of Strikes, Combinations, and Trades' Unions. By J. Ward. (Longmans & Co.)

THOUGH Mr. Ward's treatise on the recent conflicts of labour and capital disappoints the expectations with which its title caused us to open its pages, and must be described as a partisan's statement against trades' unions rather than an impartial summary of the facts that illustrate the results of combination on wages and the condition of workmen, it cannot be charged with intentional unfairness or with failing to bring together a large body of data calculated to enlighten general readers as to the nature and designs of co-operative associations. Apart from the one-sidedness of its observations, its worst features are a tendency to underrate the intelligence of our operatives, and a tone of lofty censoriousness towards the moral characteristics of the artisans, whose political action it describes as alike prejudicial to themselves and their employers.

That our workmen stand in need of the schoolmaster, and that their demands for a larger share of the profits arising from the co-operation of labour and capital have frequently exhibited grave ignorance of economical science, no competent judge of their doings will deny; but when Mr. Ward speaks of their want of knowledge, he sometimes uses language which seems to imply that they are solely blameworthy for their defective information, and that no corresponding want of knowledge of political laws distinguishes the conduct of capitalists. With no disposition to flatter workmen, by attributing to them a degree of enlightenment to which they have not at present attained, we do not believe that our skilled artisans need the author's assurance that the remuneration of labour depends on the relation of supply to demand; and though the programmes of co-operative associations sometimes give countenance to the opinion that their framers must have shut their eyes to one of the simplest axioms of political science, we hesitate to concur with Mr. Ward when he urges that "one of the worst results of combinations is the delusion which they sanction, that wages are not subject to the general laws of demand and supply, but are mainly dependent on the pleasure of employers." In support of this view, the author would doubtless point to one of the fundamental resolutions of The General Trades' Association, which says, "The funds of the society are only applicable to prevent reduction of wages, and in no case to procure an advance;" but it is only fair to assume that the society which thus undertakes to prevent reductions of wages means that it will oppose reductions not justified by the state of the labour-market; in fact, that it will aim at accomplishing what is possible, and not that which is impossible. A workman needs no special training to learn that the value of his labour depends on the demand for it. Whatever his industry, he knows that when trade is brisk wages have a tendency to rise; and that, when his special industry is depressed, he and all his fellow craftsmen are powerless to force upwards or sustain the rates of the labour-market. At periods of financial embarrassment, when employers have few orders and proportionately small need of workmen, he knows that the number of unemployed workmen is sure to increase, and that the superabundance

of labour has an immediate effect on his earnings. Does Mr. Ward suppose that when the Lancashire mills were closed during the cotton famine the operatives remained under the delusion that "wages were not subject to the general laws of demand and supply," or that the starving weavers of Coventry cherished the erroneous impression that the lowness of wages in their department of labour was "mainly dependent on the pleasure of their employers"? The facts to which Mr. Ward draws special attention are evidence that workmen are fully alive to matters of which he represents them as altogether ignorant. "One of these," he rightly observes, "is, that strikes are hardly ever resorted to, except by workmen who are in the habit of receiving high wages; and another is, that the time of their occurrence is invariably when trade is brisk and prosperous." This statement and the evidence which supports it are the foundation on which the writer rests his assertion that the claims of unionists are made in defiance of the law of supply and demand. Most readers will draw a different conclusion from the data. In the high wages brought under notice they will see evidence of a state of the labour-market which justifies workmen in arguing that their labour is even more valuable than its purchasers confess it to be. So, also, the briskness and prosperity which usually distinguish trade at times when strikes occur, are testimony of a condition of affairs when labour naturally rises in value together with the demand for it, and workmen reasonably look for a rise of wages. That the prosperity of trade and consequent strong demand for labour often induce workmen to make unreasonable demands on their employers is unquestionably true; but in this respect operatives only resemble merchants who, when markets are rising, hold back their commodities for still higher prices, and in many cases, misled by the buoyancy of trade, cherish exorbitant hopes of remuneration that are eventually disappointed. In like manner, their contentment with existing rates of remuneration, when trade is dull and wages are proportionately low, is evidence that unionists do not need to be taught that low wages, no less than high wages, depend on the relations between the supply of labour and the amount of capital that has need of its services.

Workmen have their failings, like persons in higher social grades; but when Mr. Ward notices their selfishness, want of prudence, and general disposition to squander on pernicious or unprofitable pleasures the earnings by which they might provide against periods of emergency or raise themselves in the social scale, his language implies that in these respects they differ altogether from the members of our superior classes. "If," he remarks, "they wish to be as well off as their employers, or to step up a few rounds higher on the social scale than they are at present, they must provide against the evil day of depression, and emulate, instead of envying, those who have reached a position above them. All that this class of men want is, a little more prudence and worldly wisdom, a little more diligence and energy, and, above all, the habit of economy, in which, as a class, they are woefully deficient. It is not higher wages, as we have already remarked, nor more steady employment, that the *élite* of our artisans require; as it is, they are more highly paid than many clerks, schoolmasters, and even curates; but, with their present habits, twice their earnings would not mend their position. The want is moral, not material—a better education, to give purer tastes and higher aims; strength and sense

to withstand temptation; the courage to differ from their associates, and pursue resolutely their own course." And having thus repeated opinions, fully stated in an earlier part of his work, Mr. Ward repeats them yet again in the very same words in a subsequent chapter. That the remarks are in themselves unjust, we do not insinuate; but in thus insisting on the faults of the men who constitute our poorer classes, Mr. Ward seems to suggest that the same failings are not apparent in the social grades against whom workmen are unfavourably contrasted. In the middle ranks of English society a great many families would unquestionably be happier, and in every way more respectable, if they would exercise more providence in their pecuniary arrangements, and greater self-control in their pleasures, and, instead of expending their chief energies on the pursuit of wealth, would bear in mind that happiness depends more on moral health than the possession of material prosperity. But the judge who is thus severe on the failings of workmen is blind to the faults of their masters. Moreover, it ill becomes a writer, who maintains that the remunerations of labour are necessarily regulated by the relations of supply and demand, to insinuate that a well-paid workman has no right to ask for an advance of wages because he earns as much as a schoolmaster or curate. The wages of merchants' clerks and curates obey the same laws that regulate the payments of artisans. If the curate receives no more than a gasfitter, the smallness of his earnings is due to the state of the market in which he finds purchasers of his ability to do needful work; and they both of them have an equal right to demand from their employers the full amount of their labour's worth. In these later years the stipends of curates have risen, because the demand for curates has increased faster than the supply; and if a curate were told that he ought to be content with 80*l.* instead of 120*l.* per annum, because the extra forty pounds would not satisfy his moral wants, he would reply that the proper remuneration of his labour was a question altogether distinct from his knowledge how to lay out his money to the best purpose.

Combination is not, as Mr. Ward imagines, an attempt to defeat economical laws, but a process by which operatives seek to ascertain the value of their labour, and obtain the full remunerations to which the continually fluctuating proportions of labour and capital from time to time entitle them. Whether co-operative associations accomplish in the best possible manner the objects which they propose to themselves; whether their action is upon the whole beneficial to the class that subsists by wages paid for manual labour; whether the vast cost of their maintenance and the prodigious losses attendant on every struggle between labour and capital for a readjustment of wages do not greatly exceed whatever benefit workmen may derive from their operation in the shape of advanced wages; whether unionists have ever obtained an advance of wages that they would not have obtained without the expensive machinery of co-operative federation—are questions about which there is much difference of opinion. But to maintain that the purpose of unionists is to place themselves above the action of forces that under any circumstances must eventually determine the values of all kinds of labour, is to misrepresent their designs, and divert attention from the real questions at issue between workmen and their employers.

Some of our ablest politicians, who have paid much attention to the conflicts of labour

and capital, and who cannot be charged with want of sympathy for workmen, concur with Mr. Ward in thinking that, whilst co-operative associations demand great sacrifices from their supporters, and periodically inflict much suffering on the classes whom they are intended to benefit, they effect literally nothing of good for their members which would not take place without the employment of their costly and dangerous machinery. By these opponents of trades' unions it is maintained that if all our co-operative associations should forthwith dissolve, wages would not sink in consequence, and that each operative would find no difficulty in getting his fair share of the profits which accrue from the joint action of labour and capital. The natural competition of employers, eager to secure the services of workmen, would give labour every increase of payment to which the state of trade should entitle it. Mr. Bright—to whose influence the attitude of unionists and even the existence of co-operative associations are often attributed by violent talkers at London dinner-tables—is one of the adversaries of combination who take this view of the inutility and mischievous effects of trades' unions; and not long since in an address delivered to working men he adduced in support of his opinion the prosperous condition of domestic servants, whose wages have unquestionably risen in full proportion with the increasing demand for their labour, although they have never had recourse to combination, and though the persons with whom they make terms for the remuneration of their services—that is to say, the mistresses of families—are, for the most part, on the alert to buy labour at the lowest possible rates. At first sight, the case of household servants appears to give stronger support to the opponents of unionism than it does after an examination of the circumstances from which domestic servants have derived so much benefit in these later years, and which must be regarded as the conditions of a labour-market, in which there is no need for combination, rather than as facts demonstrating the universal impolicy of co-operative action for the purpose of raising wages. In the first place, the demand for the labour of domestic servants has been distinguished by buoyancy during the long series of years in which the growing wealth of the country has caused a rapid growth in the number of persons who employ household servants, and has, at the same time, actually diminished the number of individuals to whom domestic service is the only accessible field of labour. A market in which demand is on the increase whilst supply is on the decrease is clearly an exceptional market, in which the sellers are sure to find good prices for what they sell. In the second place, the purchasers of domestic labour differ from the employers of most kinds of operative industry, by their smaller ability to keep wages down to a minimum. Adam Smith rightly remarked of the attitude of employers towards workmen when he said, "The masters are always and everywhere in a sort of tacit, but constant and uniform, combination not to raise the wages above their actual rates;" and large employers of labour, such as mill-owners, who need the services of many hundreds of hands, possess means for controlling wages which mere employers of domestic labour do not possess. In a manufacturing centre, when labour and capital differ on a question of wages, capital can without much inconvenience dispense with labour for a period, during which the workmen thus thrown out of employment would be starved into compliance with the demands of capital, if they were not supported by the funds

which combination puts at their command during strikes. A master contending with a hundred workmen can be idle for a few weeks with less immediate inconvenience than would befall an ordinary householder who should for the same time muddle on at home without servants. The exigencies of daily life place a manufacturer at the mercy of his cook more than the exigencies of commerce would put him at the mercy of a score of workmen, unsupported by combination. Again, a few great employers of labour can combine to resist the demands of labour with a unanimity and readiness not attainable in the case of the vast multitude of employers of domestic labour. By taking measures in concert, half a hundred masters could paralyze the industry of a large town or an entire district of towns; whereas an equally effectual combination against domestic servants may be described as impossible. "Masters, too," says Adam Smith, after noticing the "tacit, but constant and uniform, combination" of masters against the demands of workmen, "sometimes enter into particular combinations to sink the wages of labour" below their actual rate; whereas any similar combinations of employers of domestic servants, even for the attainment of so trifling an object as the projectors of the recently proposed scheme for abolishing crinolines and chignons from servants' halls have in view, would necessarily fail through want of unanimity in the multitude of employers.

How an interest that is made up of many individuals, unsustained by capital, can bargain on equal terms with another interest that consists of one person, or at most of a few persons acting with one will and consent, and is backed by capital, unless the members of the former interest act in concert, we are at a loss to see. Fifty years since, in trades where unionism was unknown or had but slight influence, workmen found it necessary to combine when bargaining with their employers for the price of their labour. Only the other day a master printer, recalling with affectionate regret the happy days when compositors had not learnt to combine, described the procedure of "the chapel," or parliament, in which the men of a large printing establishment would consider the aspects of trade, and decide on the wages which they might fairly demand from their masters. Having adopted a scheme of payments, the members of the chapel laid it before their employer; and in whatever bargaining that ensued between labour and capital, it was understood that the workmen were pledged in honour to hold by each other, even to the point of simultaneous relinquishment of work in case their demands were not met in a fair spirit. Here was combination in its most simple form,—the members of one interest in a single establishment uniting as one person to make terms with the other interest, which necessarily enjoyed all the advantages of unity of purpose. And from the days when, the Black Death having reduced the supply of labour far beneath the demand, capitalists combined together to resist the action of political laws, and deprive the working classes of their rightful wages, workmen have felt their impotence to contend against the encroachments of capital unless they acted with concert and staunch fellowship. That the means by which labour at present strives to wring from the grasp of capital its proper payment are often marked by ignorance and injurious prejudices; that co-operative associations—especially those which limit the productiveness of labour, and, by repressing industry, deprive the superior workman of the proper fruits of superior intelligence and zeal—are in many cases no less injurious to the material and moral welfare of

separate classes than prejudicial to the entire community; and that the time has come when we must bring these societies under the supervision of the law, attaching to the power which they have acquired the proper legal responsibility for their exercise of that power,—are points on which we speak as decidedly as Mr. Ward. But whilst we recognize the shortcomings and blunders of co-operative action, and denounce the atrocities which have distinguished the conduct of certain unions, we deprecate hasty and intemperate legislation as a policy that would result in much harm and no good. That a cry arose not long since in certain quarters for the legislative suppression of trades' unions shows how little is known of the history of labour-combination by those who are its loudest denouncers. In the middle of the fourteenth century the legislature began to interfere with the remunerations of labour in behalf of capitalists and to the detriment of workmen; and our old statute-books teem with severe enactments prohibitory of combinations amongst workmen for the purpose of raising the prices of labour. The last of these injudicious and severe measures against combination illustrates the temper which our ancestors brought to the consideration of questions affecting the lower classes of the community, and is a notable piece of testimony in support of the assertion that the rich by themselves are not more likely to make equitable laws for the poor, than the poor, acting without the control of other sections of the community, are likely to legislate fairly for the rich. By Statute 39 & 40 Geo. 3. c. 106. it was enacted, that "any workman who entered into a combination, either verbal or in writing, to obtain an advance of wages, to lessen the hours or time of working, to decrease the quantity of work, to persuade, intimidate, or (by money or otherwise) endeavour to prevail on any other workmen not to accept employment; or who should, for the purpose of obtaining an advance of wages, endeavour to intimidate or prevail upon any person to leave his employment, or to prevent any person employing him; or who, being hired, should, without any just or reasonable cause, refuse to work with any other workman, such workman should, on the oath or oaths of one or more credible witnesses, before any two Justices of the Peace, within three calendar months after the offence has been committed, be committed to, and confined in, the common gaol within their jurisdiction, for any time not exceeding three calendar months, or, at the discretion of such Justices, should be committed to some house of correction, within the same jurisdiction, there to remain and be kept at hard labour for any time not exceeding two calendar months." Such were the laws abolished by 5 Geo. 4, which sanctioned combinations of workmen, formed "to advance and fix the rate of wages, to alter the hours of working, to decrease the quantity of work, to induce others to quit or return to work, provided no violence is used." And what was the effect of the iniquitous legislation of which the 39 & 40 Geo. 3. c. 106. is a specimen? Did it effect its purpose of suppressing trades' unions, or putting an end to combination? By no means. Combination continued its work, attended by all the evils inseparable from secret political associations working against unjust laws. The unions increased in number and strength; and their associated members, united by terrible oaths of mutual fidelity and common fear of the consequences of discovery, persisted in following a legitimate end by means that were forbidden by law, and, in some instances, were repugnant to humanity. Such was their power, in spite of legal prohibitions, that the

first Sir Robert Peel assured the House of Commons in 1807 "that there were many men of property who seriously thought of removing themselves and their capital to some other country, where their property would be better protected." Breaking the law by joining these forbidden associations, the unionists of times prior to 1825 deliberately undertook to effect their objects by the perpetration of the worst crimes. Of one union each associate bound himself to "execute with zeal and alacrity" every task imposed upon him by the majority of his brethren, such "as the chastisement of nobles, the assassination of oppressive and tyrannical masters, or the demolition of shops that shall be deemed incorrigible." Whatever is darkest and most criminal in the action of unionists at the present time is, in a great degree, referable to the prohibitions of combination which violent anti-unionists would be glad to see our legislature re-enact. This should be borne in mind when we frame measures for the better government of co-operative associations. If our new legislation shall show proper consideration for the real interests of labour, the workmen of England—who are more teachable and less perverse than Mr. Ward imagines—will give it the support without which it will at best be mere paper-law. If it fails in that consideration, still more if it be directly antagonistic to the workman's right to get the highest possible remuneration for his toil, it will merely aggravate the evils for which a remedy is required.

Cradle Lands. By Lady Herbert. (Bentley.)

Byeways in Palestine. By James Finn. (Nisbet & Co.)

In these two volumes on the ever-fresh subject of the Holy Land we have good specimens of the two classes into which our literature of sacred travel is being rapidly parted. Lady Herbert goes to Palestine without knowing, passes through the land without seeing, and returns without describing, a single thing which is not already the common property of mankind. She is filled with zeal and curiosity; she goes with a guide through the holy places; and she writes a pretty and showy volume, with absolutely nothing in it, which is inevitably forgotten the moment the leaves are turned. Mr. Finn is an author of a different stamp. He is full of knowledge of his subject; indeed, his knowledge of the country is probably unrivalled in extent and in minuteness by that of any living man, either Arab or Saxon. For Mr. Finn did not go to Palestine to see Jerusalem and make a book. He went from England as Consul in the Holy City; he took out with him both hereditary and acquired knowledge of the country; and he remained in charge of English interests in Jerusalem for seventeen years. During this long period of time he traversed the country in all directions; not along beaten roads and recognized lines of travel only, but through valleys and across plains lying far beyond the four or five travelling routes. He learned to speak the native languages, and by friendly intercourse with the Arabs and Turks he came to understand their habits and traditions. He was the President, and, as our readers know, the most active member, of the Jerusalem Society,—a body of investigators who set the example which has been taken up by the Palestine Exploration Fund. Through these means Mr. Finn has come to be recognized as a safe authority on every point of manners, customs and topography connected with the Holy Land.

The book which has come of this ripe knowledge is, however, an accident, so to say, of bur

consular service. If Mr. Finn had not been removed from Jerusalem, he would never have found time to compile from his rough notes these valuable sketches.

The bold saying of some recent writers that in spite of the curiosity of all Christian men for a period of eighteen hundred years, the Holy Land is very little known, is being verified on all sides. What Mr. Warren has done in Jerusalem is evidence, perhaps, enough; but every real book one takes up (of course excluding all such compilations as 'Cradle Lands') supplies some proof. Here is a frontispiece, printed in colours by Mr. Finn, of a considerable remnant of a Roman temple:—

"The portico is supported by two round columns of Corinthian order, and two pilasters of the same at the extremities. The columns are of small dimensions, the shafts not exceeding nine feet in length; yet in these the canon is observed which obtains in the larger proportions found in classic lands, namely, that the diameter is somewhat extended near the half elevation from the ground. The capitals are of the best design. The doorway is formed by a very bold and deep moulding, and in the upright side-posts is found the same arrangement for holding a stone bar in confining the door, as is to be seen in some sepulchres about Jerusalem, namely, a curved groove increasing in depth of incision as it descends. The whole edifice bears the same warm tinge of yellow that all those of good quality acquire from age in that pure climate. The roof has been repaired, and the walls in some parts patched up. On the southern wall, internally, the Moslems have set up a Kheleh niche for indicating the direction of prayer. The peasants call this building the 'Boorj,' or 'Tower.'"

This noble work was actually found by Mr. Finn in one of his rides. Where does the reader guess? Beyond Jordan? No; in the Plain of Sharon, between Jerusalem and the sea.

As a specimen of Mr. Finn's descriptive manner, we give his picture of a scene beyond Jordan:—

"We halted at a small spring oozing from the soil of the field. The place was called *Heker Zaboot*—a pretty place, and cuckoos on the trees around us; only the locusts were troublesome. 'Abdul'Azeez proposed that instead of going at once to Ammon, we should make a detour by Heshbon and Elealeh, on the way to his encampment. To this we all assented. During the ride forward the old shaikh kept close to me, narrating incidents of his life,—such as his last year's losses by the Beni Sukhr, who plundered him of all his flocks and herds, horses, tents, and even most of his clothing,—then described the march of Ibrahim Pasha's army in their disastrous attempt upon Kerak: also some of the valiant achievements of his kinsman Gublan; and then proceeding to witicism, gave me his etymological origin of the name of Heshban,—namely, that, on the subsiding of the great deluge, the first object that Noah perceived was that castle, perched as it is upon a lofty peak; whereupon he exclaimed, *Hushn ban*—'a castle appears!' I wish I could recollect more of his tales. After passing through romantic scenery of rocks and evergreen trees, at a sudden turn of the road we came to large flocks and herds drinking, or couched beside a copious stream of water gushing from near the foot of a rocky hill. This they called *'Ain Heshban*; and told us that the Egyptian army above alluded to, 20,000 in number, passed the night there before arriving at Kerak. To many of them it was their last night on earth. There were remains of large masonry lying about, and the scene was truly beautiful—to which the bells of the goats and cows added a charming musical effect. I asked an Arab, who was bathing in a pool, where he had come from, and he sulkily answered, 'From t'other end of the world!' And, I suppose, he was right in saying so, for what meaning could he attach to the designation, *the world*? He must have meant the world of his own experience, or that of his tribe, or his parents—probably extending to the end of the Dead Sea in

one direction, to the Lake of Tiberias in another; to the Mediterranean in the west, and in the east to the wilds unknown beyond the road of the Hhāj pilgrimage. 'From the other end of the world,' quoth he, the companion of a shepherd-boy with his flute, at a mountain spring, pitching pebbles at the sheep of his flock to keep them from wandering away over their extent of 'the world.'"

The volume is enriched by a number of woodcuts; and is a real addition to our knowledge of the topography of Palestine.

Chronicles and Characters. By Robert Lytton (Owen Meredith). 2 vols. (Chapman & Hall.)

ALTHOUGH there is clearly a place assigned among singers to men of the reproductive order—writers who phrase afresh the material discovered for the world by the high race of bards, and who, indeed, sometimes express the great matter in forms more exquisite than those given by its first finders—that place is unusually exposed to general criticism. The reproducers, it is said, are by no means entitled to take rank even by the side of minor poets, who, little as they create, phrase nothing which is not distinctively their own. One clear, true, individual utterance, the indisputable emanation, however rude, of a fresh soul, is believed to be worth all the pretentious assimilations that ever distinguished an eminently productive age. On the other hand, let it be remembered how few singers, in any age, are entitled to stand in the high ranks of bards or "makers," and how many even of these have given their material to the world in so crude a shape, with so cumbrous a music, as greatly to hinder its reception with the great body of readers. In the whole history of English poetry, we could not point to half a dozen names which a jury of critics would unhesitatingly affirm to belong to bards of the highest order; while we might indicate many who, like Dryden, combining a very little creative insight with a wondrous amount of assimilative faculty, have left really good and beautiful literature as a precious legacy to posterity. The reproducer clearly has his place, and is not to be esteemed too lightly, even if he should only reiterate over and over again, in his own way, the great truths of other men, and by so doing weld them firmly, and yet more firmly, into the culture of the world.

It will not take long to explain how Mr. Lytton's two bulky volumes have conjured up the above reflections. 'Chronicles and Characters' are the result of seven years' serious labour, and may be supposed fully to represent the matured powers of the writer. Their plan is comprehensive rather than clear, and the connexion of one poem with another looks more like an afterthought than the result of consecutive thinking. There are poems in all moods and measures—from Greek legends down to middle-age traditions, from monkish musings up to neo-platonic arguments, from cumbrous dramatic pieces down to light irregular lyric measures. Everywhere we discover good scholarship, great intelligence, much catholicity of sympathy with the varied sides of thought, and now and then a musical cadence strangely indicating the writer's sensitiveness to sweet sound. Yet, after a long and careful perusal of the whole work, from the first page to the last, we have been unable to discover one train of thought, one vein of emotion, one dramatic light, one lyrical note, which we could at once and unhesitatingly recognize as issuing from the lofty regions of a creative mind and soul. Mr. Lytton's best is a kind of poem where the intricacies of another man's

method of thought—generally Mr. Browning's—are followed with extraordinary closeness, nay, with something of the creative power of the original. His worst is a kind of poem, unhappily far too common in these volumes, where the imitation extends to the veriest detail, mimicking with parrot-like accuracy the music, the phraseology, the very discords and insincerities, of the writer whose work is for the time being "under assimilation." While turning wearily from poems of the last class, we are inclined to welcome poems of the first and higher class—not, certainly, with that warmth which we accord to original poetical genius, but with the generous recognition due to sound and notable work of any kind, however small its permanent value as thought or literature.

Perhaps the longest poem in the first volume—'Thanatos Athanaton'—is, as the title indicates, a poem on the Crucifixion, written in the disjointed choral manner attempted long ago in Mrs. Browning's 'Drama of Exile.' It is very tedious and ineffective. Spirits of the Earth and Air, Voices from Humanity, from the Grave, from the Sea, Echoes from the Æons, Demons of the Outer and Inner Deep, Deadless Ones, Defeated Ones, the Darkneses, and (mirabile dictu!) the Silences, utter in chorus around the Cross just the sort of meaningless nonsense, with a vast attempt at profundity, which might be expected from such shadowy abstractions; while now and then Satan disputes with an angel, in a strain strongly recalling the wildest commonplaces of Mr. Bailey's 'Festus.' Interspersed here and there are various monkish rhymes, introduced (so far as we can see) for no higher purpose than the merest fantasy, and a wish to exhibit the writer's capacity to rhyme dog-Latin. From beginning to end of this piece, there is nothing worthy of the theme, nothing sincere or thoroughly noble, nothing which implies that Mr. Lytton felt any special impulse, beyond the mere effort to seem "gifted," to write on the subject at all. The same remark applies to 'The Scroll and its Interpreters'—an attempt, and a very clever attempt, to versify the neoplatonic theories about the Soul. It is clever and highly intelligent; but that is not the sort of praise we use when a man has produced a poem.

One of the most effective of the longer poems is 'Licinius,' which is an imitation, quite without servility, of Victor Hugo's manner, with an occasional reference to Browning. It is very fine in parts, though invariably lacking concentration. In 'The Siege of Constantinople,' a long poem in the style of Hugo's 'Les Petites Épopées,' there are brilliant passages; but the theme is without depth, and the treatment errs, as usual, on the side of detail. The best set of poems in the two volumes, to our mind, is that called 'Mahomedan Era.' 'The Apple of Life' is at once vigorous, thoughtful, and musical; and 'Mohammed' is a tradition, well told, in easy, heroic verse.

'The Dead Pope' is a poem which Browning himself might have written, and which, indeed, reads like Browning a little spun out. It is really full of genuine satiric force, and must not be thrown aside too hastily as a mere imitation. Mr. Lytton projects himself right into the mind of the author "under assimilation," and writes with a daring spirit quite beyond servility. The vigour of the following is unquestionable, and is there any mistaking its origin?—

Now, after the organ's drowning note
Grew hoarse, then hushed, in his golden throat,
And the latest loiterer, slacking his walk,
Cast one last glance at the catafalk,

And, passing the door, renewed his talk
As to that last raid of Prince Colonna,
— "What villages burn'd? and what hope of indemnity?"
The Beauty from Venice (or was it Verona?)
With the nimbus of red gold hair, God bless her!
And who should be the late Pope's successor?
I say—that, as soon as the crowd was gone,
And never a face remain'd in sight,
As the tapers were brightening in chapels dim,
Just about the time of the coming on
And settling down of the ghostly light,
The sudden silence so startled him
That the dead Pope rose up.

And, first, he fumbled, and stretch'd his hand,
Feeling for the accustomed cup:
For the taste of the wine was yet in his mouth;
And, finding it not, and vex'd with drouth,
Feebly, as ever, he call'd out.
For a Pope . . . what need has a Pope to shout,
Whose feeblest whisper from land to land
Is echoed, east, west, and north, and south?
But, no one coming to his command,
He rubb'd his eyes, and look'd about.
And saw, thro' a swimming mist, each face
Of his predecessors, gone to Grace
Many a century ago,
Sternly staring at him so
(From their marble seats, a mournful row)
As who should say "Be cheerful, pray!
Make the best of it as you may:
We are all of us here in the same sad case:
Each in his turn, we must one by one die,
Even the best of us!
God help the rest of us!
Your turn, friend, now. Make no grimace.
Consider sic transit gloria mundi!"

He began to grow aware of the place.

A settling strangeness more and more
Crept over him, new-felt before,
As he stepped down to the marble floor.
He look'd up, and down, above him, and under,
Fill'd with uncomfortable wonder.
What should persuade him that he was dead?
A horrible humming in the head?
A giddy lightness about the feet?
Last night's wine, and this night's heat!
Where were the Saints and Apostles, each
With the bird or beast that belongs to him,
Each on a cushion of cloud,—no flim.
But solid and smooth like a pale-colour'd peach;
In a holy hurry the hand to reach
Down to him out of the glory dim
Where the multitudinous cherubim,
With wing'd heads, and wonderful eyes
Wide open, are watching in due surprise
How Heaven puts on its holiday trim
To welcome a Pope when he dies?
He could guess by the incense aflame on the air
Some service not yet so long o'er
But what he might have slept unaware,
Nor yet quite waked. What alone made him fear
Was that draped, lighted, black thing there,
Not quite like a couch, and too much like a bier.
But anyhow "Wherefore linger here?"
And, pushing the heavy curtains by
That flap'd in the portal, the windy floor
Sucking its flat helm sullenly,
He pass'd out thro' the great church door.

But passing from such really noteworthy work as the above to pieces like 'Salzburgensis Vagabundus,' where the very title awakes immediate suspicion, we find little to praise and much to condemn. This, for example, is a little too bad:—

"Deprome," then, "quadrum," I . . . so here we are
among you,
Praying the Lord, good gentlefolks, your good lives to
prolong you!
There's in us a thirsty devil raging to consume us.
Salvatemus igitur bibuli qui vivimus!
Sure, you haven't heard the news? The Hohenstaufen . . .
Zooks there!
Is that mine host's fair daughter? 'Faith, I knew her by
her looks there.
Ille formosissimis tam noto virgo brachis.
The brute that's not in love with her no better than a
lacker!

What's the little lady's name? To *Lina* rhymes *divina*.
Dear demozel, if I were *Rez*, I know who'd be *Regina*.
See her foot and ankle fine! if you'd a soul for beauty
You'd fit me with the proper phrase . . . *egregia juvenetute!*

And compare this with 'Porphyrion's Hair':

But now the devil's claw, I know,
It was, that would not let me go;
Me by the throat so fast he had.
Enough! You think that I went mad?
By no means. I grew strong and waxy,
Went back, look'd boldly in her eyes,
And stopp'd her laughing. It was she,
Not I, that trembled. I could see
The woman was afraid of me.
What wonder? I myself had been
Already, such a woful long
Wild while (even ere he wax'd thus strong,
And let his wicked face be seen)
Afraid, too, of the fiend within
My heart: whereof she was the Queen,
Feeding him with the food of sin,
Forbidden beauty. Then I knew

That she was all mine thro' and thro',
Whatever I might choose to do.
Mine, from the white brow's hiding-place
Under the roots of golden hair
That glitter'd round her frighten'd face;
Mine, from the warmth and odour there
Down to the tender feet that were
Mine too to guess in each great fold
Of scarlet bound about with gold.
So I grew dainty with my pleasure;
And, as a miser counts the treasure
His heart is loth to spend too fast,
So did mine eye take note and measure
Of all my new-gain'd wealth. At last
The Fiend, impatient to be gone,
Brought this to end.

We do not believe that Mr. Lytton ever wilfully plagiarizes. He has a terrible memory, and a fatal sympathy with other men's minds. However, his assimilative faculty is wonderful enough to gain him a good and distinct place in literature, if he would not so often condescend to mere imitation. Another man, having a subject similar in the main situation to 'The Eve of St. Agnes,' would have carefully avoided the measure and phraseology of Keats's poem; yet Mr. Lytton's fatality pursues him even here, in 'Gyges and Candaules,' and he writes such verses as we subjoin:—

Anon, she enter'd, and her lamp down-laid
By the smooth-metall'd mirror; and awhile
Stood, slanting low the glory of her head,
And dip'd her full face in its own warm smile;
Then look'd she sidelong thro' one loosen'd braid
Of her rich hair, as tho' she would beguile
Some love-sick spirit on the air to linger,
Twining a gold curl round her glowing finger.
But soon she all that twisted gold outshook,
Till over either shining shoulder stream'd
The sudden splendour; and began to unhook
From those white slopes the buckled gems that beam'd
Deep in the mirror's kindling dark, which took
Her mellow image to itself, and gleam'd
With soft surprises, and grew bright and warm
With the delicious phantom of her form.
Her Gyges watch'd, as one that helpless hears
The cataract call him downward. His heart made
Such passionate pealing in his flutter'd ears,
That by his fear he fear'd to be betray'd.
And, but that ever greater with his fears
His raptures grew, he had not so long stay'd:
But, having stay'd so long, he still must stay,
And, having look'd, he may not look away.
Last, she with listless long-delaying hand
The golden tunic loosed from her white feet,
And loosed from her warm waist the golden band.
The milk-white tunic slid off its sweet
Snow-surfaced slope, and left half bare her bland
Full-orb'd breast. But, in the fainting heat
Of his bewilder'd heart and fever'd sight,
Here Gyges in the curtain grov'd outright.

How weak and vapid is the above, how full of purblind aiming after sweetness, compared with the lovely bit of life and colour given by Keats! And that last line—how weak a subterfuge, and in what intensely bad taste!

We can delay no more over these two volumes. We have already given them earnest and deep attention, feeling how much such labour, protracted year after year, is entitled to respect and sympathy. We cannot congratulate Mr. Lytton on having grown into a poet of a high order; and some may deny to him the poetic gift at all. We believe him to be a man of great intelligence and sincere ambition, but one who is too strong to break his heart at failure. He will be entitled to honour on one ground alone—if he helps (as we think he will) to popularize and spread abroad the influence of Browning's extraordinary poems.

The History of the Kings of Rome. With a Prefatory Dissertation on its Sources and Evidence. By Thomas Henry Dyer, LL.D. (Bell & Daldy.)

SEVERAL English editions of classical authors recently published, together with others announced as in course of preparation, afford gratifying proof that our scholars are resolving to be no longer dependent upon the learned labours of German writers, and are not only quite capable of dispensing with foreign aid, but possessed of high qualifications for be-

coming teachers instead of learners. Dr. Dyer's elaborate and able work named above at once exemplifies and favours the growth of this spirit of independence among us. It inflicts a heavy blow and great discouragement on Niebuhr's views, which have been so eagerly caught up, and carried out, both in Germany and in this country, and have exercised so marked an influence over all historical and critical investigation. Though not the first, it is by far the most powerful and damaging attack to which the followers of the great historian have been exposed. At the outset he denies the negative portion of their speculations the merit of originality, pointing out that their chief objections to the early history of Rome were anticipated by De Beaufort a hundred years before Niebuhr. Combining the profound learning of a German scholar with the sound sense, clearness, and force of a good English writer, he becomes a most formidable opponent. It is evident the Germans are no favourites of his. He sneers at their style of writing, talks about German cobwebs, and does not hesitate to contend with them on their own ground of learned research. His convincing exposure of their weak points is sometimes almost startling. He charges them with ignoring or suppressing some passages of ancient writers, mistranslating others, and misunderstanding various matters bearing upon the subject; and, what is more, he sustains the charge with a detailed completeness of evidence, and a force of argument, which it is not easy to resist. Those who confine themselves to negative attacks upon the credibility of the early Roman history escape with comparative impunity, though even these are accused of changing the maxim, *credo quia impossibile est*, into *non credo quia possibile est*. But those who venture upon the more difficult task of accounting for the history as it stands, and endeavouring to supply its place by another more worthy of credit, are exposed to a searching criticism which must materially diminish the weight of their authority, and do something towards turning back the tide of opinion on historical subjects.

About one-fourth of the volume is taken up with a prefatory dissertation, in which the author enters into a detailed account of the sources from which the early history of Rome is derived, and the external and internal evidence by which it is supported.

Fully admitting the existence of exaggeration and fiction, or legend, in the early annals of Rome, Dr. Dyer maintains that these do not invalidate the credibility of the main outlines of the story subsequently to the foundation of the city. After quoting Sir Cornewall Lewis's exposure of the futility of all attempts to rationalize ancient legends—in which Sir Cornewall was only a follower of Grote—Dr. Dyer adds: "We must either take the early Roman history as it stands, or nearly as it stands, rejecting only those figments which are evidently the natural product of an illiterate and superstitious age, or we must abandon it altogether, as no better than a romance from first to last." The qualification parenthetically inserted amounts almost to a contradiction, and, at any rate, opens the door to dispute. What one may reject as evidently the figment of ignorance and superstition, another may consider an undoubted matter of fact. Dr. Dyer neither supplies any test for deciding such a dispute, nor states definitively which part of the history he rejects as barbarous fiction and which he accepts as real history. We think he was bound by the position he takes up to be more explicit on this point, though we can well understand why he should

hesitate. *Hic labor, hoc opus est*. It was the difficulty, or rather the impossibility, of discriminating between the real and the imaginary in such ancient traditions which led Grote and Lewis to abandon the task as hopeless. But Dr. Dyer, having undertaken to maintain the credibility of "the main outlines, the grand features, of the history," might have been expected to trace these out with some distinctness, instead of leaving the reader to do it for himself.

Dr. Dyer does not deny that in some instances stories were invented by the Romans to account for existing names, buildings, and usages, but he maintains it is contrary to all experience that the Romans should have had many ancient customs and monuments, and yet that the traditions respecting them should have been a mere collection of fabulous tales, concocted to account for their existence. It so happened, that at the time of writing this passage of his work, fireworks were commemorating the Gunpowder Plot; and he turns the circumstance to account by saying, one might with as much reason assert that the story of Guy Fawkes originated in a desire to explain this customary celebration, as that the account of Horatius's murder of his sister on his return from the conflict with the Curiatii, is a mere etiological myth suggested by the Sororium Tigillum. To those who say the story of the conquest of Corioli was made up to explain the name Coriolanus, Dr. Dyer replies, that Scipio's conquest of Carthage may just as reasonably be declared to be mere invention to account for the name Africanus. He lays it down as a principle, that before we pronounce stories told in connexion with places, customs, and names, to have been caused by them rather than the cause of them, we are bound to show the incredibility of the traditional accounts. This is a principle admissible enough, but incapable of practical application without some criterion of incredibility.

The bulk of Dr. Dyer's masterly work consists of translated passages from Livy—whom he describes as "a highly judicious, not to say sceptical, writer," who "faithfully followed the ancient sources," and wrote with "simplicity, candour, and a love of truth"; accompanied by remarks on their historical import and value, including a discussion of the various views propounded by modern writers, especially Schwegler and Sir Cornewall Lewis. A very full and accurate account is given of the Roman constitution under the Kings, and much light is thrown on such important words as *populus*, *gens*, *patres*, *patrieii*, and others. It might be incorrect to say Dr. Dyer has never borne too hard upon his opponents, or made too much of circumstances favourable to his theory; but his facts and arguments certainly ought to be carefully studied by all who would form correct opinions on the subject.

NEW NOVELS.

Love's Sacrifice. By Mrs. William Grey. 3 vols. (Hurst & Blackett.)

ALTHOUGH it is not a novel of the first class of excellence, 'Love's Sacrifice' is so greatly superior to the ordinary run of tales, and might, by judicious curtailments and rearrangement, have been so easily relieved of its principal faults of construction, that we feel more than usual regret in being compelled to qualify our praise of its goodness with critical exceptions. Had Mrs. Grey omitted much of the first volume, and given less space to Madame de la Peña, whose doings retard the action of the earlier parts of the story without heightening the interest of Marie's self-sacrifice, she would have produced

a book in which there would have been but little to object to, and much to applaud. But, as it stands, the story deserves no ordinary commendation, and abounds in proof that, whilst Mrs. Grey cherishes a high ideal of the functions of her art, she possesses the knowledge and literary faculty to give that ideal an adequate expression. The drama opens with scenes in a Parisian girls' school, where Constance Wentworth, an English girl, of an ancient and opulent family, is placed as a pupil, whilst her mother takes charge of Constance's delicate and partially imbecile brother Archibald, whose nervous maladies are being cared for by the physician of an establishment for invalids in Normandy. At this school Constance forms a close attachment for the orphan Marie, who in due course becomes the heroine of the tale, but at the outset of the narrative provokes no more flattering sentiment than pity in those who take an interest in her forlorn condition. Disdained by her more fortunate schoolfellows, neglected by Madame de la Peña, and harshly treated by the subordinate teachers of the seminary, this wretched little Marie enters a new condition of life when Constance, drawn to her in the first instance by generous sympathy for wretchedness, becomes her patroness, and affords her effectual protection against her various persecutors. Won by this kindness, Marie conceives a passionate love for the beautiful and benign English girl, who, on the coming of holidays, takes her pet to Normandy, and introduces her to Mrs. Wentworth and the invalid Archie. After the vacation the two girls return to the school, where Constance is inveigled into a miserable love affair with her singing-master, whilst Marie becomes the frightened spectator of her friend's imprudence and danger. Far too much is made of Constance's intercourse with Monsieur Lavallée, the rascally professor of music, who by the help of his sister, Madame de la Peña, wins her affections, and is actually carrying her away beyond the control of her appointed guardians to a place where he intends to marry her, when Archie Wentworth's physician, Dr. Carteret, opportunely appears upon the scene, and liberates her from the scoundrel into whose hands she has committed herself. The writer's purpose would have been served much more effectually had she brought about Constance's death and solemn bequest of Marie to her mother's care by other agencies than the girl's entanglement with a commonplace villain, and the ignominious exposure of her foolishness. Indeed, this love affair is the grand blemish and blunder of the novel: all that results from it for the advancement of the story could have been effected far more readily by means in no way offensive to the fitness of things. But it has two desirable consequences: the suicide of the melo-dramatic singing-master, who dies as contemptibly as he has lived, and the death of Constance, who, notwithstanding her kindness to Marie, was a rather namby-pamby young person, and not likely to be of much good to any one in after-life. On her deathbed of penitence and shame, Constance commends Marie to Mrs. Wentworth's care, and Mrs. Wentworth promises the dying child to adopt Marie, who, in her turn, makes this speech to the expiring Constance:—"Constance, I owe you everything. But for you I should be dead, or an idiot. I would have given my life for yours if I could; I will give it to them,"—i.e., Constance's mother and brother. "I will love and serve them as I would have loved and served you; and I will never leave them till they tell me to go. May God help me to keep this promise!"

With Constance's death, at the end of the

first volume, all the pure nonsense of the book ceases, and the sound, wholesome part of the story continues through scenes in which Marie, now adopted as the wealthy Mrs. Wentworth's daughter, fulfils her promise to Constance. With considerable power Mrs. Grey shows how Marie wins the heart of Mrs. Wentworth and every member of Mrs. Wentworth's circle; how she gains the affection of the invalid and crippled Archie; and how when she has lost her heart to Henry Carteret, Archie's physician aforementioned, and knows herself to have won his love, she is required by her promise to Constance to become the wife of the imbecile Archie, who has conceived a violent passion for her. When Archie has surprised and shocked her by his offer, Marie declares her readiness to act in accordance with his mother's wishes. "Marie, what is it? are you going?" said Mrs. Wentworth, feebly. "Mother," answered Marie, speaking very slowly, "I will not go till you send me away. Do you wish me to stay?"—Mrs. Wentworth seized her hand, trembling in every limb. "Marie, I told you so before; you cannot stay except as Archie's wife. You know, you feel that yourself!"—"Yes," she paused. "Mother," she said again, her voice scarcely raised above a whisper, "do you wish me to stay?"—Mrs. Wentworth flung her arms round her with a convulsive sob. "My child! my child!" she cried, "God forgive me if I am wrong; but it would kill me to let you go!"—"Then I will stay," said Marie; and she lay in the arms that held her, neither speaking nor moving, without a thought or a feeling left, but that she had lived, and now had given away her life." So Marie becomes the wife of Archie; but the excitement of witnessing their marriage gives Mrs. Wentworth a fatal paroxysm of her long-standing malady of the heart; and through his mother's sudden death, Archie's disordered mind receives a shock from which he never recovers. From the date of his marriage to that of his death, with the exception of a single brief period, he labours under the impression that his wife is his mother; and Marie's wifely duty consists in humouring his fancy that he is her son, and in tending him with maternal gentleness and devotion. Of course this position is very unusual, and so far removed from what is likely to occur in real life that, separated from the artistic devices which constrain the reader to take strong interest in the story, it is more likely to arouse feelings against than in behalf of the book. It must, moreover, be conceded that some of the principal scenes of Marie's married life are open to a charge of melo-dramatic extravagance; but her character is presented with such distinctiveness and force, and even the more startling incidents of the drama are set forth with such excellent skill and vigour, that no ordinary reader will object to the excessive improbability of the situations until the curtain has fallen on the last scene. What becomes of Marie after Archie's death; whether, on her liberation from nobly-endured bondage to an imbecile husband, she becomes the wife of her one true love, Henry Carteret; whether her long period of self-sacrifice is followed by brighter experiences, readers must learn for themselves. Enough has been said to show that, whilst there is not a little to ridicule, there is much to admire in 'Love's Sacrifice.'

The Spinsters of Sandham: a Tale for Women.
By One of Themselves. (Newby.)

IN writing this tale the author's principal object appears to have been to warn young ladies that, in the present state of society, there are not husbands enough for all, and that those who

draw blanks in the general matrimonial lottery ought not to pass their lives in vain regrets, but to make the best of the unfortunate position in which the excess of female over male population (we do not remember the exact amount within a million or so) has placed them. Far be it from us to scoff at the efforts of one who, confessedly, has gone through the season of trial, and would fain make its terrors less appalling to the unconscious innocents who are growing up to succeed her. Seriously, it is an important and painful subject, and we give all credit to the gentle spinster who has written about it in so kind a spirit, and (if we male creatures may presume to judge) with such a thoroughly practical knowledge of the subject. It certainly does not seem a satisfactory state of things that so many amiable beings should pass from childhood to youth, from youth to middle age, from middle age to grey-haired resignation, without having, as they are said to express it among themselves, "some one to love them." It is impossible to shirk the question. It is not true that all who remain unloved, or rather, apparently unloved, remain so because they have never proved to be attractive. Miss—we forget, we do not know her name—the anonymous spinster of Sandham, puts the matter on the right footing in a conversation introduced into the early part of her narrative. This conversation might be extended into an essay, to be entitled "Change of Manners as bearing on the Surplus Female Question." Mr. Dent, a blunt but kind-hearted gentleman of the old school, when speaking of his early reminiscences, expresses himself as follows: "In those days the daughters of parsons and doctors did not set up for being so desperately genteel as they do now; governesses were hardly invented, and small tradesmen's daughters did not advertise for situations where 'nothing menial is required.' The parsons' daughters were dressmakers and milliners when they had to get their bread; and those of the small tradesmen went to service, and thought themselves lucky when they married small tradesmen themselves." Mrs. Dent corroborates her husband's views, and adds, "Even Sarah Hunt, at the porter's lodge, told me yesterday that she would put Betsey with Miss Carr, at Kingston, next year, to learn dress-making." We must accept these observations with all due consideration for the fact that they are supposed to have been made thirty or forty years ago. We should scarcely wish, now, to see the daughter of the poorest curate apprenticed to a dressmaker; but the general principle contended for is right. The whole world (in England) is living too "fast," and while the foremost in the race sometimes succeed beyond expectation, there are many thousands who are left unheeded in the crowd, or even knocked out of time altogether.

We do not presume to decide how far the reflections suggested in this book will prove consolatory to ladies who see their chances of matrimony fading away; but we do not hesitate to say that it is a good and thoughtful book, in which the author, if she does not attempt to solve an insoluble problem, at least proposes the most likely means of bearing with equanimity a misfortune that cannot be avoided. The contrast between the careers of the two principal heroines, Margaret and Marian, is typical of the author's general method. They are both attached to a young cousin, named Philip Hepburn, who, though respectable enough in the ordinary sense of the word, is selfish and overbearing, and, in fact, "unworthy of the love of two such women." Margaret loves in silence; and as she has never been elated very much by vain hopes, she never suffers the

deepest pangs of disappointment. Marian, on the other hand, walks with Philip in a quiet lane, in the dusk, and allows him to hold her hand in his, and to clasp his arm tightly round her waist. She thinks (her heart beating violently at the idea) that the all-important question is coming; but the business-like Philip merely states that he must "go by the mail train"! Thus, while Margaret is floating down a calm, if somewhat melancholy, stream, Marian is tossed to the sky, and then sinks into the trough of the sea. When Philip at last proposes, he proves to be a man not worth having, and it is a relief to the reader, if not to Marian, when he is summarily disposed of by a fearful railway accident. It is worthy of remark that Marian appears to mourn for him sincerely during the remainder of her life; yet, after the scene in the lane, she had given her heart, without being asked, to a young Frenchman, who had no notion of marrying; and at another time she had almost determined to encourage Mr. Harrison, an estimable but middle-aged dyspeptic, with painfully weak whiskers. Under these circumstances, we should have fancied that she would have "got over" Philip more easily, especially as she had seen through the selfishness of his character during her engagement, and would certainly have discarded him, if it had not been for her impoverished circumstances after her father's death. But the ways of some young women are inscrutable, and the benighted lords of the creation can only look on and wonder when the veil is lifted for a moment by "one of themselves."

The Young Earl. 2 vols. (Saunders, Otley & Co.)

THERE is a simplicity about this tale that will charm but few people. Indeed, a graceful childishness may be said to pervade it throughout, which creates a sense of high admiration for the good intentions and feeling of the author, but at the same time causes an indefinite amount of depression to an ordinary adult. The two brace of heroes and heroines dreadfully confuse a modern critic by their perfect loveliness and unsophisticated goodness; and unless a reader is persuaded that this world is a blissful compound of beauty, goodness, sunshine, flowers, carriages, coronets, and sweet poverty, and that all people are happy, and accustomed to talk in the most refined and highly moral strain, any attempt on his part to enjoy or appreciate this novel will end, we fear, as it did with us, in failure.

The story itself is mild and proper, and will be about as pleasing to an intelligent novel-reader as barley-sugar to a hungry gourmand. Had it been shorter, it might have appeared very well in a little girl's story-book, and perhaps it may still be useful in that unambitious guise. This will be obvious from the following short sketch of the plot.

Two young brothers, Reginald and Albert Craven, each more beautiful than the other, are brought up together in an humble, but lovely abode, by their widowed mother. Their young lives are passed in weaving bright garlands and coronets of flowers for their cousin Minna, a girl whose loveliness is celestial. One day an old earl begins reflecting as to his successor; so he calls for his lawyer, and sends him to seek for the lost heir. The lawyer discovers that one of the two brothers is the person sought for; but as they are twins, and no one can tell which is the elder of the two, the lawyer is obliged to pitch upon one, so chooses Reginald, who, soon after, comes in for the title and estate. By what the author evidently intends us to see is a curious dispensation of Providence, Reginald is very quiet, reserved,

and studious, while Albert, though perfectly good, is stately and idle. This, of course, at once convinces every one that Albert must be the elder of the brothers, and therefore ought to be the earl, being so obviously pointed at as the nobleman, from his peculiar gifts. At last the fact is made clear, by the usual process, which we may term "the mole on the neck." Reginald, on the day that he marries Minna, proclaims to the world at large that Albert is the earl; and that same day Albert marries an equally lovely girl, called Bertha. So Albert becomes a stately nobleman, and Reginald, very properly, subsides into the humbler position of a younger brother, for which his degrading habits of study so obviously fitted him. All are happy,—which last remark, however, does not include the critic.

Bound to Please. By Henry Spicer. 2 vols. (Tinsley Brothers.)

THIS is a collection of some five-and-twenty short stories, and the title may be supposed to indicate that these isolated sketches are "bound" together in the hope that they will "please." Perhaps, on the other hand, the author uses the word "bound" in the sense in which we have found it current in a certain western county, where "bound to please" would be considered equivalent to "can't help pleasing." By way of a third conjecture, we may surmise that Mr. Spicer had both these ideas in his head, and amused himself with the more pretentious meaning, while he prudently reserved the more modest as a base to fall back upon in case of attack. But, take the name of the book in what sense we will, it is not too flattering a title for a budget of lively sketches as full of novelty, oddity, and laughable nonsense as anything of the kind that we have met with for many a day. After reading a few of the stories, picking them out here and there, as one pounces upon the biggest or ruddiest strawberries in a strawberry bed, we exclaimed to ourselves, "These are farces off the stage, with here and there a dash of burlesque." When we had examined one or two of a different kind, such as those entitled 'Going to the Front,' and 'Waiting for Capua,' we saw that our author occasionally drifted into the comedy of real life; and, on exploring still further (as, for instance, in the story called 'The Horror in the House') we found decided symptoms of a taste for melodrama. Out of a great many amusing tales, it is not very easy to make a selection. As pieces of pure farce we find some difficulty in deciding whether 'Love and Glory,' or 'Busily Engaged,' should occupy the first place. In the former we have a young man of ample means, but of no education or position, who is resolved to become the husband of a fair aristocrat whom he sees riding in the Park. Accident easily procures him an introduction; but the humour of the story lies in the artifices by which the haughty damsel's father and the young lady herself contrive to save their own dignity, and at the same time to fight against the natural shyness of the innocent millionaire, whose money they wish to secure. The other story that we have mentioned is entirely different from this, but equally original and absurd. The hero, who has expectations from an uncle, is urged by that affectionate relative to marry before he attains the age of twenty-six. Having only a few days to spare, he adopts his uncle's advice, and goes to spend the time with a gentleman of unexceptionable position, who has nine daughters, all lovely except one, and all except one ready and willing (as he supposes) to accept him. When we further mention that, in the short time that elapses, he becomes engaged

to all the eight beauties in succession, and at last, in the most natural manner possible, gets married to the excepted ninth, we need scarcely say more as to Mr. Spicer's talent for writing farces off the stage. We cannot, of course, allude to all the other stories separately. The first, entitled 'A Mere Scratch,' combines farce, genteel comedy, and melo-drama, and winds up happily, after exciting the most painful apprehensions. The author has a good-humoured turn of mind, and does not like to give his tales a painful ending. This is especially exemplified in 'Filus Croast,'—a fearful tragedy-burlesque, which seems to lead to depths of misery, but is converted by a skilful stroke of the wand into a transformation scene of fun and jollity.

Les Compères du Roy. Par Charles Deslys. (Hachette & Co.)

THIS novel has the rare merit in a French novel of being at once entertaining and moral. It is a novel of the period of Louis the Eleventh, and is a page out of the chronicle of the wars of Charles the Bold with the Swiss, and the intrigues of the wily king to get his own advantage by encouraging both parties. Historical accuracy is preserved, whilst the individual interest of the chief actors is still brought home to the reader's sympathy. The story is well composed, and the brilliant but terrible scenes of the Swiss war of independence are brought out in a vivid panorama. Louis the Eleventh is painted at his best; he is not whitewashed nor adorned with good qualities he never possessed; but his subtle common sense stands him in stead of a redeeming quality. The comrades of the king are men whom he selects to serve him against his great rival, the Duke of Burgundy. François Villon, a poet, famous for his scandalous adventures as much as for his poetry, is the character who comes and goes between the reader and the historical events which are transacted before him. The king's comrades, or gossips, as they would be called in those days, all wear an iron ring on the forefinger, and all, except Villon, have some cause of deadly hatred against the Duke of Burgundy; this hatred the king sagaciously turns to his own purposes, and this makes the thread of a personal and human interest which animates the politics. François Villon's motive of action is a romantic passion for the Duchess René, of Lorraine, such as is found amongst the heroes of French novels, who alone have the gift of being converted at a moment's notice from being vagabonds into fine gentlemen and *preux chevaliers*. François Villon makes his first appearance in a harlequin adventure; disguised as a cook he has obtained admission to the house of a rich citizen, whom the king has promised to honour with his company at dinner. Villon hands all the dinner to his comrades in the street, and makes his own escape through the window at the moment when the king arrives. The consternation of the unfortunate host and the ill temper of the king may be imagined; the incident is well told, and serves to illustrate a trait of the manners of the age. Tristan l'Hermite is sent in pursuit of the thieves by the king, and Villon rushes into the royal presence to beg for mercy and to make his excuses. He talks so well, that the king, who is an admirer of his poetry, grants him a conditional pardon, and that same night swears him in as one of his Compères, and despatches him on a secret mission into Switzerland. The political history of the period is carefully followed; and the facts of the rising of the Swiss and the war, which ended only with the utter ruin and defeat of the Duke at the battle of Morat, are

in themselves as tragic and exciting as any romance could be. The story is exceedingly well told, and 'Les Compères du Roy' may be safely recommended to all who wish for a French novel which can be read without fear and without reproach.

Pigeons: their Structure, Varieties, Habits, and Management. By W. B. Tegetmeier. With Coloured Representations of the Different Varieties. (Routledge & Sons.)

THE Pigeon Book succeeds the Poultry Book; and another volume of valuable information and beautiful illustrations has been produced, which is worthy of a place on the shelves of every country gentleman. Pigeons, however inferior to fowls in commercial value, whether viewed scientifically or practically, are not less worthy of study or less interesting than poultry. In truth, such is the scientific interest attached to the pigeon group of birds that it requires for itself a work which shall describe every species and every variety known to beat with its wings the air which wraps the globe. But this is not to be hoped for until the insularity which causes the word British to be printed on the title-pages of so many books on Natural History shall give place to sympathy and curiosity as wide as the world, and the people who boast of an empire on which the sun never sets shall demand works treating of every form of life on which the sun shines.

The notable books in the English language, as far as we know, are few; Moore's 'Columbarium' and the 'Treatise on the Almond Tumbler' being the most important, or the least unimportant, published during the last hundred and thirty years.

The frigid zones excepted, pigeons fly in every clime. Some are as big as turkeys; others, a little larger than sparrows. Pigeons differ in rarity as in size. The Dodo species is extinct; of the Manu Mea only a few specimens exist, if, indeed, any are to be found out of museums; while carrier-pigeons sometimes fly in armies of a billion or more. As in size and rarity, the kinds of pigeons differ in flight. There are pigeons which cannot fly away from cats, and pigeons which can fly a mile in a couple of minutes. Pigeons differ in their beaks; all have vaulted mandibles, but the upper mandible of the Manu Mea is as much curved as the beak of a hawk. The stock-dove rumbles disagreeably, and the cushat-dove coos musically; showing that pigeons differ in reference to sound as they do in beak, flight, rarity and size, and, we may add, colour and flesh. Generally, tree-pigeons are yellow and green; ground-pigeons, brown and blue; and the crowned pigeon of Java, when lying in the sun, with one wing spread over it like a tent, might be mistaken for an old stump of a tree or a heap of withered leaves. There are kinds sombre as nightingales; and kinds gaudy as parrots or hummingbirds.

The different qualities of the flesh of pigeons is an affair which comes home to our tables and tastes. The flesh of the topknot-pigeon is dry and coarse; the passenger-pigeon is melted down for its fat; whilst the nutmeg-pigeon, if shot, may burst of obesity when striking the ground. As for the Australian Wonga-wonga pigeon, if the accounts of its qualities be true, it is a dainty so delicious that those who have eaten it may place it among the pleasures of memory, and those who have not yet partaken of it among the pleasures of hope. Hints for intending bards!

The British pigeons are the rock, stock, cushat, and turtle. Pigeons lay two white eggs. They feed their blind and naked young with a curd-like secretion, which is formed in the crop

of the male as well as in the crop of the female. Lovers charm their wives with the notes "coo—roo—coo," and the young, asking food, cry "peep—peep": whence, through the Latin *pipio*, comes pigeon. There occur among pigeons hens, weak-minded if of strong instincts, who pair with hens, like Tennysonian Lillias; and they "embower their nest," and lay two eggs in it each, but they cannot hatch their eggs, which are sterile.

The blue rock dove is the source of our domestic varieties. This fact appears to have been proved to the satisfaction of naturalists by breeding young rock doves, and by their reverting back to the wild type. Observers who have seen flocks of rock doves flying, wary and wild, among the lonely and lofty cliffs of the coasts of Scotland and the Hebrides, may well wonder at the effects of breeding and domestication; but whilst we must record a verdict of "Not Proven" against the Darwinian supposition, no doubt can exist in the mind of any physiologist of the marvellous diversities of breeds which can be created by the hereditary transmission of acquired peculiarities, whether resulting from accident or from training. Fantails, pouters, carriers, and tumblers have no specific differences from rock doves, and, indeed, no variations from them which cannot be explained by principles which have been established by experiment. A mysterious instinct of a species is no longer given as an explanation of "homing" even by the compilers of popular books. Every boy who has ever competed at a "fly" knows better. Every spectator of a match knows that the carrier pigeons guide their flights by trained sight. The pigeon rises circling in the air until, from a sufficient height, it recognizes its landmarks. From the top of Ben Nevis, a man, with sufficiently good sight or a telescope, can see across Scotland some eighty or ninety miles; and the White-chapel carriers which are started from the Brighton Downs, as they ascend spirally, soon reach a height from which they can see the familiar smoke of London. Carriers cannot find their way when they cannot see it for fogs and clouds.

Poets and painters have spread a popular error respecting messenger-pigeons. They chant and paint them as letter-carriers, without, indeed, portraying them as if announcing their arrival with double-knocks of their beaks. Everybody has seen an engraving representing a dove with a letter under its wing flying to the bosom of a lady, who is welcoming it on her balcony. But a pigeon could not fly with a letter under its wing. The slip of paper which the carrier-pigeon carries is rolled round its leg, and tied on with a thread. During flight, the legs and feet are drawn up among the soft feathers, and the flight is not impeded.

Rollers roll down from the skies, or fall down, rolling heads over tails. Sometimes the rollers hurt themselves on striking the ground, and have to be confined. Tumblers throw themselves backwards in the air, and sometimes look as if they were tying a knot, or weaving braid or whip-lash. The explanation given by Mr. Brent, an authority on tumblers, of rolling and tumbling, is, that in these varieties the apparent does not coincide with the real centre of gravity. Tumblers are small, round pigeons, with short tails. A pigeon with a long and thick tail could no more tumble backwards or roll down head-over-tail than a bird can fly backwards. When tumblers back over, without completing a summerset, the breeders thin their tails by taking out a few feathers. Rollers and tumblers are bred in small square boxes, to prevent their tails from growing long. When M. Flourens, who has shed so much new light

on the functions of the nervous system, is demonstrating that the cerebellum is the regulator of locomotion, he exhibits pigeons without this part of the brain, which can neither regulate their movements nor maintain their equilibrium. A tumbler goes topsy-turvy because his head is light and his body heavy; there being, probably, also too much gas in the skull, and too few or too short feathers in the tail. Indian jugglers throw up balls which whirl in the air, because they are weighted with lead on one spot inside, and hollow and light everywhere else. A tumbler once tumbled forty-seven times in forty-five minutes.

The Lowtan is a ground-roller. This Indian variety, if once set rolling, will, it is said, roll on the ground until it dies. Lowtan is from *lotna*, to roll. As long ago as 1596, Akbar Khan's primeminister, Aboul Furjool, published a treatise on pigeons, which contained a description of the lowtan, which he divided into the filliped and common lowtans. The rolling is hereditary, the young rolling as well as the old. Lowtans are not uncommon at Rohilcund, in the north-west provinces, nor are they very rare anywhere, although a European may be seven years in India without ever hearing of them, and all his life without seeing them, if he does not look out for them. Lowtans are pure white with dark eyes. Rajahs pay 2*l.* 10*s.* a pair for them. The fillip lowtans roll when touched on the head. They never roll of themselves. Lowtans roll with outstretched wings, as if in a fit, and may stop when quite exhausted after falling backwards a dozen times, but sometimes roll until they die, which is what they are not allowed to do often. Some of them roll more quickly than the eye can follow. The filliped rollers are said to be a higher caste than the common, because they only require to be touched on their heads, whilst several manipulations and shakes are necessary to make the common kind roll. These manipulations and shakes do not seem to be, we submit, very difficult to understand. The bird is caught; it is held with one hand on the back, and it is shaken from side to side several times. A bird is an animal whose muscles play upon a frame consisting of tubes or pipes full of gas. There is gas even in the skull. The heat of the hands rarefies the gas in the head of the fillip pigeon, a touch is enough to upset the equilibrium, and in the kind which is inferior in this respect the heat of the hands is not sufficient, and the shakings are necessary to produce the effect. The sight is not a pleasant one; the marvel is the result of disease, and it is only by being made to perform very seldom that the ground-rollers can be kept alive. A kulnee mowtan rolls after being touched on the head with the forefinger.

Nobody but ourselves is responsible for these theoretical explanations, which, however, might be usefully subjected to the tests of experiment. Many varieties of pigeons besides tumblers and rollers have descriptive names—beards, bald-heads, helmets, dragons, ermines, shields, shakers, laughers, lace and silky pigeons, frill-backs, porcelains, magpies, moons, ruffs, owls, starlings, terns, highflyers, turners, uplopers, priests, nuns, and jacobines. Swabians are ranked among the German toys. Pouting horsemen have nothing in common with horses or riders; and nobody seems to know why mongrels are called skinnums, or why a certain breed is called turbits. Trumpeters may get their name from their long "coo-roo-oo-coo-ah." Several kinds, like Scotch lairds and farmers, have local names. Barbs or barbaries are named after the clime they came from, and are also called mawmets, or mohamets,—the faithful believing

them to be descendants of the kind which the Prophet taught to pick grains out of his ear.

A Genealogical and Heraldic Dictionary of the Peerage and Baronetage of the British Empire. By Sir Bernard Burke. (Harrison.)

THE value of this work, in which there is such comprehensive illustration of noble and gentle family life as has seldom before been attempted, is attested by the frequency with which successive editions appear. The present is the thirtieth, and it contains many proofs of the care and attention bestowed by the editor to make it as accurate in details and as generally perfect as such a work can be made. Two thousand six hundred closely-printed columns, all devoted to the peerage and baronetage of the empire, would seem to show what an aristocratic people we are, and what importance is attached to keeping up a continuous history, so to speak, of the aristocracy. Studied in connexion with Sir Harris Nicolas's 'Synopsis,' the reader obtains an insight into family and national history which cannot be obtained elsewhere, or which can be the more easily obtained and understood by a closely cultivated acquaintance with this modestly-called "Dictionary."

The commoner who may sigh to think that his name is not to be found in this golden book may find some comfort, perhaps, in believing that but for certain circumstances it might have been there. The attainders of the Wars of the Roses disennobled some unquestionably good blood. If no baronial subscriber to Magna Charta is now represented in the House of Peers, it does not follow that every heir of those subscribing barons has died out. We are sometimes inclined to think that the Plantagenets have certainly become extinct, but a list of forty-three British peers who are entitled to quarter the royal arms of Plantagenet,—chiefly through ancestral marriages with heiresses of that house,—testifies to the fact that the *planta genista*—lowly broom now, compared with what it was—has a firm hold of the soil, and continues to spread over its surface.

Then, there is "balm in Gilead." If the crown will not honour a man, a man may now honour himself. Only the other day a Scotch gentleman made himself a baronet; he took up a lapsed title to which he had exclusive right, and without process of law his neighbours acknowledged the assumed dignity. Moreover, a man may find through love what he would look for in vain about the throne; and the law will acknowledge what love bestowed. For example, a swain has only to marry, and the quaint old law hails him as "Baron," and his wife as "Femme." In Picardy a married woman still calls her husband "Baron." This is, undoubtedly, not quite so dignified as it looks or sounds. *Baron* is after all only a modification of *Vir* or *Virum*, and in truth means neither more nor less than *man*. Thus, all the king's "barons" were all the king's "men," especially bound to attend when their master demanded aid and comfort. Even now, in Gaelic, the word is used to indicate a soldier's follower, one who stands by the soldier as the baron was expected to stand by the king.

In Cicero and Persius, *baro* or *varo* (the *vir*, or man) means a fool! The Romans probably got the word from Gaul, where *baron*, *husband* and *simpleton* were synonymous terms. When the poor fellow in Persius pleads a certain fear of Jupiter, his active friend assails him with: "*Baro*, regustatum digito terebrare salinum contentus perages, si vivere cum Jove tendis!"—"Blockhead! you will never be better than a beggar and a miserable wretch if you think of nothing but pleasing Jupiter!"

Now to say that a baron is, by the signification of the word, a blockhead, is to expose the asserter of such a circumstance to the penalties of the ancient but unrepented enactment against *scandalum magnatum*. By that enactment the Barons defended themselves against assertions that, made against commoner people, might be uttered with impunity. It is still the privilege of any offended peer to resort to an application of the law of "Scan. Mag.;" but such a proceeding would assuredly place him in the foremost rank of the illustrious professors of Dundrearyism. The application, however, was no joke in former days. For example: In the seventeenth century some light-tongued fellow spoke of Lord Say and Sele as a "base" (or "contemptible") lord. In some sense, the term *base*, as then understood, was perfectly true as applied to that lord. The founder of the family (James Fiennes, the Lord Treasurer) was looked upon with ill favour in Sussex, on the ground that he had acquired his title by grant from John de Clinton, his Sussex kinsman. This first Lord Say was the one who was killed in Cheapside by Jack Cade's mob. His son more honourably fell at Barnet, but so overwhelmingly in debt that his son and four lineal successors of that son were never summoned to Parliament, on account of their extreme poverty. They fell, in fact, into a condition of *baseness*; and when the fifth successor of him who fell at Barnet was rich enough to be a peer again, he was made so under the old title, but by a new patent, which forbade him taking any precedence by virtue of the old title, which was a "Barony by Writ." It was to the new peer's son, when he was created a Viscount, in 1624, that some rash critic applied the term "base," implying that he was but a poor sort of a lord after all. But the censorer smarted for thus speaking of a peer, and the Star Chamber compelled him to pay 3,000*l.* to the Viscount for having infringed the law against *scandalum magnatum*!

While the Star Chamber thus looked after the dignity of the Peers, the Lord Marshal's Court of Honour (held in the Painted Chamber) took care that no disparagement should fall on the Gentlemen. To tell a genuine Gentleman that he was not of that quality was a very grave offence in those Stuart days, even though the conduct of the Gentleman warranted the denial. Among the cases in the records of the Court, there is one which tells of a London citizen who called on "a Gentleman, well descended, for money long due to him by the latter." The "Gentleman" did not treat the citizen with even the cajoling sort of civility with which Molière's *Don Juan* treated *M. Dimanche*, or Congreve's *Valentine* vouchsafed to *Trapland*, the scrivener. On the contrary, he showered hard words on his creditor, and ended by refusing to pay the debt then or at any other time. "Surely," said the citizen, "you are no Gentleman, if you will not pay your debts." For this speech, the very offence of which lay in its truth, the London tradesman was had up before the Marshal's Court. The judges visited him with some stinging censure; but taking into consideration the provocation he had received, they graciously dismissed him without mulcting him in a heavy fine.

They were not always so gracious. There was a Gentleman in London named Brown. The name has not the imposing Norman or Old British roll in it; but it is not an ignoble appellation. The Browns were cousins to Queen Elizabeth, and several Viscounts Montague were of that ancient line. Now, this London Gentleman was but a silly kind of gentleman, and his alleged descent was ridiculed by an

audacious fellow who dared to assert that Brown had no gentility in him at all, but was descended from Brown, the great pudding-eater in Kent. This offender was dragged before the Marshal's Court. The complainant proved his descent, the Judges pronounced the aspersions cast upon it to be rank defamation, and the defendant was heavily fined for the offensive liberty he had taken in making one who was a far-off cousin of the Boleyns a kinsman to a Kentish eater of puddings!

A more curious instance occurred in Hampshire about the same period. A so-called Gentleman settled in that agreeable county. His name, he said, was West, and he exhibited the arms of West, Lord De la Warr. On these grounds he assumed precedence over several county families; but the well-descended Gentleman was such a fool that the Hampshire "people of quality" doubted the patent of descent which he showed to all who seemed to have an interest in genealogy. The patent traced him to a person who was supposed to have died abroad, but this person was discovered, and he came forward to prove that the patent was a forgery. Further inquiry led to further discovery, and this silly pretender to Gentlemanship was shown to be no more than a *ci-devant* ostler, who had made himself famous in Lincoln's Inn Fields as a wrestler, and who had been known there to all the sporting gentry of the time as "Jack of the West." The nickname seems to have suggested to him the idea of constituting himself a member of the West family, after he had realized money enough to buy a bit of land in Hampshire. When this discovery was made, the De la Warrs came down upon him, and their pseudo-cousin looked supremely foolish as he stood before the Court of Honour, and was taunted for his pretensions. The Court ordered him to be at once degraded from the state to which he had raised himself. "You will write yourself *Gentleman* no more!" said the Marshal; and the ex-wrestler bowed, as if that was the conclusion of the matter; but the judge added that he would have to pay a fine of five hundred pounds for having already written himself *Gentleman* without possessing the necessary legal qualifications.

These assumptions, however, did not cease; but the law took another way with pretenders to rank and dignity. In 1670, Josceline, Earl Percy, died, leaving a daughter his sole inheritor, Elizabeth, who married the Duke of Somerset. In 1672 an Irish trunk-maker, named James Percy, came forward as the lawful heir of Josceline; but Josceline's daughter Elizabeth denied his claim, and on its being legally overthrown, the judges condemned the trunk-maker to be taken into the four courts in Westminster Hall, with a paper pinned to his breast, and bearing this inscription: "The foolish and impudent pretender to the Earldom of Northumberland." The most curious part of this case was that Annesley, Earl of Anglesey, a man famous for the magnificent library formed during thirty years that he devoted to the work, believed that the Irish trunk-maker's claim was founded on good and sufficient grounds.

As if the Marshal's Court of Honour and the Law Courts at Westminster were not enough to guard the peerage from suffering from the defects of any blood but its own, the Lords themselves were often the active guardians of their own purity. This was particularly exemplified in 1661, when the Dowager Lady Dacre married with a commoner, and yet retained her title as relict of a peer. Their Lordships' anger was as fierce as if such a *mesalliance* would discredit the order generally. The Lords declared that Lady Dacre had forfeited her peerage by such a marriage,—that is, we suppose, forfeited her

right to represent herself as a dowager-baroness; they stated that a dowager-peeress on re-marriage with a commoner can no longer be a dowager-peeress. She could not represent herself as being at the same time a wife and a widow. Ladies under similar circumstances continue to imitate Lady Dacre in spite of the Lords. Courtesy yields to their irresistible caprice in this respect; but the law denies what courtesy allows. A woman bears her living husband's name, however ashamed she may seem to be of it by bearing that of her deceased lord. The matter received a stinging commentary in the remark innocently made by a peer of the last century to a commoner, whose wife kept the title she had gained by an earlier marriage with a peer: "The old proverb says that a living dog is better than a dead lion; but your wife doesn't seem to think so!"

A study of aristocratic history will furnish many more samples equal in quality to the above, and as helping such study, as well as for all purposes of reference, Sir Bernard Burke's volume merits a place in every library.

By the Sea-Shore. By the Countess de Gasparin. Authorized Translation. (Edinburgh, Edmonston & Douglas.)

Camille. Authorized Translation. (Same Author and Publishers.)

The Family: its Duties, Joys and Sorrows. By Count A. de Gasparin. Translated from the French. (Jackson, Walford & Hodder.)

Madame de Gasparin is already known to English readers by her 'Near and Heavenly Horizons,' and one or two other works. 'By the Sea-Shore' and 'Camille' will add to the number of her admirers, for each in its way is charming and graceful. 'By the Sea-Shore' is the record of a journey round the shores of the Mediterranean, and of the impressions made by the various scenes and people. There is much power of graphic and picturesque description. Some of the sketches of Nature remind us in their graceful vividness of Madame Dudevant in the 'Lettres d'un Voyageur'; but the prevailing tone of Madame de Gasparin's book is entirely different. Every scene and thought is tinged with a religious light; the religion is at times too sentimental to meet an English taste; but the book is pure and interesting. It is one that may be given as a present, and allowed to circulate in families with perfect confidence, which is saying a great deal. There are occasional gleams of humour, and even of genuine fun—they are very pleasant to meet with in a religious book, which always needs to have a strong human interest if it is to be either useful or attractive. The translation is good, but much of the original grace and lightness has of necessity evaporated in the process of being decanted from one language to another.

'Camille' is a regular story, with a lover, a heroine, and a charming soldier brother, who belongs to the army of Africa, and who is as dashing and impetuous as if he came out of one of Dumas's novels, but good and gentle and affectionate as the heart of any maid or mother could desire. The lover, Viscount Victor de Presle, is fascinating, noble, full of genius, and already a distinguished man, with one of the grandest of human natures; but he is an infidel who entirely declines to believe in revealed religion. Camille is a Christian, and though she loves him as passionately as even his heart can desire, she refuses to become his wife, refuses to accompany him on his government expedition to explore the sources of the White Nile; she allows him to go alone, and though her heart is nearly broken, she holds

fast to what she feels to be her first duty. The struggle is extremely well drawn. The temptation, the sorrowful victory over herself, which leaves her nearly dead, is told with human sympathy and genuine feeling. There is truth to human nature throughout, especially in the reaction, after all is over and it is too late. But Camille does not end miserably; she goes through her trial bravely, but not too bravely; she is charming throughout. The influence of sorrow upon her is very beautifully described. When at last happiness comes to her, and there is the return of her lover from what she had believed was death, the reader heartily sympathizes, not only in her present happiness, but in the firm endurance by which she has purchased it, which more than compensates for all that has gone before. The reader will, we fear, feel that Camille was cruel to her lover as well as to herself; but Madame de Gasparin is quite equal to her task, and Camille will in the end be as much admired by the reader as she was by her lover; for it is needless to say that he had become all that Camille could desire before she consented to marry him; nor will any reader doubt that she would be to him such a wife as would make all the past years of sorrow seem but as a few days. 'Camille' is a book that may be permitted to young English girls.

'The Family' is by Count A. de Gasparin; it is a treatise upon what the ideal of family life and affection ought to be. It is wise and good, and there is no fault to be found with it except that it is rather dull, and in its nature more adapted to the constitution of French family circles than English homes; there are, however, many excellent remarks in it. The translation is well executed.

The National Almanack for the Year 1868— [Ἐθνικὸν Ἡμερολόγιον]. (Trübner & Co.)

IN remarking upon a former volume of the modern Greek Annual, as it might more appropriately be called, we described the almanack in it as a mere peg on which to hang a variety of miscellaneous matter. The editor in the present volume, which is the eighth, quotes and adopts our description, avowing that the work is simply a yearly periodical, intended to represent and improve the literature and art of modern Greece, to be a bond of brotherhood among Greeks all over the world, and to promote the cause of Pan-Hellenism in general. It can hardly be, as we once supposed, a mere French speculation; for we see it is kept alive by means of Greek subscriptions. The editor adopts rather a curious mode of recommending it to public favour. He says the miscellaneous part of it, headed *Varieties*, will be found useful in procuring sleep, and refers to a Greek merchant resident in London, who told him he took it in regularly, and, by reading it just before going to bed, always managed to sleep well,—a boon which the editor thinks cheap at fifteen francs. In this country the value of books is estimated in a different way. It is considered a special recommendation of Burton's 'Anatomy of Melancholy' that it was the only book which made Dr. Johnson get up earlier, and a novel is thought to have afforded the strongest proof of its excellence, if it has defrauded its readers of sleep.

We are informed that the sale of this almanack is strictly prohibited in Turkey, which the editor stigmatizes as cruel persecution, because he has carefully avoided any attack upon the government or religion of the country, and has courteously abstained from even using the word *Turk*. One can easily imagine such a publication would not be a favourite with the authorities in Turkey,

and certainly the present volume bears evident marks of very decided hostility. Provoked, it would seem, by what he considers unwarrantably harsh treatment, the editor casts aside all reserve, mourns over the apostasy of some of his fellow countrymen who cheered the Sultan in Paris, and denounces as cowardice the caution and circumspection of European diplomacy in reference to Turkey.

Among the illustrations are given portraits both of those who took a prominent part in the war of independence, and those who have in any way fostered the insurrection in Crete, whether as warriors on the field of battle, or captains of steamers conveying assistance, who are here described as birds carrying food to their young and assisting them to fly from their cave of persecution to the pure and life-giving air of the groves and mountains, that they may sing in the trees and live in freedom.

Biographical particulars are furnished in connexion with each portrait. That of the young Queen occupies the post of honour, as a matter of course, and is declared to indicate beauty, not only of person, but also of mind. Generally speaking, the illustrations are superior to those in previous volumes, though less numerous. The work is, as a whole, more truly national, the subject-matter, the writers, and the illustrations being more exclusively Hellenic. All the portraits belong to that race, except two of Frenchmen. Among the literary articles are to be found popular songs not previously published, satirical poetry, a hexametrical version of part of Virgil's *Bucolics*, a translation of Plutarch on the Education of Children, by M. Valetta, the editor of Photius and Homer; the legend of Eros and Psyche, dressed up in modern fashion, with allusions even to such matter-of-fact people as Bismarck and Ollendorff; remarks on various Gallicisms which have crept into modern Greek, with directions for expressing the same ideas in more classical forms; and a sensational story by the editor, intended to represent actual life, and supply an example of the language suitable for that style of composition. The editor apologizes for omitting an account of the French Exhibition, which he hopes to furnish next year.

OUR LIBRARY TABLE.

Tales of the Fern-Owl. By A. M. E. W. (Norwich, Fletcher & Son.)

THESE little tales are related to us—or to our children—by a fern-owl. Now, naturalists tell us that a fern-owl is not an owl at all; and if they had not told us so, we should have discovered the fact from these tales; for the fern-owl that addresses us is clearly a very sharp and clever little bird, with a remarkable knack of remembering what she hears from her friends, the large whit-owl, the gnat, the blue-bottle fly, and such like goodly company, and a pleasant manner of relating what she has heard. She has, moreover, the art of making her *dramatis personæ* speak in character, which, as they are somewhat varied, consisting, amongst others, of a hippopotamus, a mummy, a wardrobe, an ivy-leaf, and fairies of both sexes and of various grades in society, is far from easy. Oliver Goldsmith once remarked on the difficulty of preserving this propriety in fable-talk; and the great Doctor, when he laughed at him, received this smart reply: "Why, Dr. Johnson, this is not so easy as you seem to think; if you were to make little fishes talk, they would all talk like whales." The author is fond of botany and natural history generally, and turns her knowledge on these subjects to account, in a manner that will probably interest her young readers in those studies, while little moral lessons seem to crop up in her stories. The tales are chiefly about fairies, and we conceive that little girls (the nearest approach to the fairy tribe with which we grown-up mortals are allowed to converse) will take more delight in them than little boys. We

can imagine nothing more delightful to the young female mind, which always delights in playing at marriage, than the elegant description of the preparations for a fairy bridal; while a boy would probably feel disappointed that there are no giants with three heads in the book. The tales are, indeed, very free from horrors; a young lady locked-up in an iceberg—which sounds uncomfortable at this time of the year—being the most frightful incident. We strongly recommend this little book as an addition to the nursery library, and, as all books that are really good for children are by no means uninteresting to grown-up persons, we shall not be surprised if, when it is not "in hand," Papa occasionally spends an idle half-hour in its perusal.

Bessie at the Sea-side. By Joanna H. Mathews. (Nisbet & Co.)

WHY ladies, when they are writing for and about little folks, cannot describe children as they see and hear them, instead of turning them into Methodist preachers, is a question which the author of 'Bessie at the Sea-side' may, perhaps, be able to answer. Unless American children are brought up and behave themselves in a manner widely different from their English cousins, the two little girls and their brothers, whose story is related in this book, must, indeed, be infant phenomena. There will be little to interest, and nothing to amuse, any child who may have the misfortune to have 'Bessie at the Sea-side' given to her. Need we say more?

Courage and Cowards; or, Who was the Bravest? By Selina Gaye. (Nisbet & Co.)

THE little story before us is amusing and readable, though we are puzzled to account for the title; and as there are only two characters between which a comparison can be drawn, we cannot understand why the superlative "bravest" should appear on the title-page. The plot is simple, and describes the early days of a wild and wayward girl, daughter of an Indian officer, who has been left a widow with two children. Willy Llewellyn, the young lady in question, has spent the first thirteen or fourteen years of her life in India, and at the end of that time is brought over to England, to receive her education, with her younger brother, who is as timid and retiring as his sister is plucky and fearless. The scene of the story is laid in the Isle of Wight, where the little Anglo-Indians reside with some relatives. The pranks which Miss Willy plays upon her French governess form a great part of the book; and if any young lady or gentleman should dye a white cat's head and tail crimson, after reading this story, their mamma will have to thank Miss Selina Gaye for the suggestion. On the whole, the book is pleasantly written, and is free from the over-abundance of moral maxims and scriptural quotations with which children's books are so often crammed.

Australian Tales, and Sketches from Real Life. By Old Boomerang. (Low & Co.)

NOR long since Old Boomerang published his 'Australian Capers; or, Christopher Cockle's Colonial Experience,'—a book of which we could not speak in complimentary terms; and now he puts upon our table a volume of detached sketches, which are reprinted from the columns of the *Sydney Mail*, at the suggestion of the author's "many kind friends, who have expressed their belief that they will be well received, and be useful." Either Mr. Boomerang has some very judicious friends, or very little persuasion is enough to make him act unwisely. "The fact of the articles," he adds, "having appeared in the columns of the *Sydney Mail*, will be a sufficient guarantee to parents that they need not scruple to place the volume in the hands of their children." In making this announcement, the author says about all that can be said in his book's behalf.

Fozsholme Hall: a Legend of Christmas. And other Amusing Tales for Boys, and for Soldiers and Sailors, on Land and at Sea. By William H. G. Kingston. (Virtue & Co.)

THOUGH Christmas is over, we can give Mr. Kingston a word of thanks for this pleasant budget of stories for school-boys making holiday. The Legend of Christmas will do for next Christmas, and the other amusing tales will entertain our youngsters betwixt now and then. Praise also is due to the

illustrators of Mr. Kingston's volume—especially for the picture of Foxholme Hall.

The Pirate's Treasure: a Legend of Panama. And other Amusing Tales for Boys, and for Soldiers and Sailors, on Land and at Sea. By William H. G. Kingston. (Virtue & Co.)

Mr. Kingston has given his book a title that in no respect misrepresents its contents. The tales are amusing, and boys will think them capital reading.

The Mirage of Life. With Illustrations by Tenniel, Engravings by Butterworth and Heath. (The Religious Tract Society.)

THE excellence of its illustrations, by a draughtsman who in the domain of his art seldom falls short of a high standard of goodness, gives this gift-book honourable distinctiveness amongst the literary toys which are expected to find purchasers in the holiday times of Christmas and the New Year. The literary element of the volume, consisting of memoirs of some of our really great men, and some of our most frivolous social celebrities, is very poor. By ludicrously insufficient notices of Beau Brummell, Vathek Beckford, Lord Clive, the younger Pitt, Sheridan, Haydon the painter, Theodore Hook, Walter Scott, Byron, Lord Chesterfield, Lady Hamilton, and the First Napoleon, the author employs his intellectual feebleness and narrowness to enforce the time-worn doctrine of the vanity of all earthly pursuits. It seems that our heroes and orators, our statesmen and poets, no less than our jesters and shameful women are followers of life's mirages, unless their religious views accord with those of the Tract Society. That we may not be suspected of speaking too warmly of this wretched publication, let us give the author's own words, in which, with a view to guard himself from misconception, he urges that he does not mean to hold Walter Scott's art up to public execration as necessarily sinful, but merely to denounce the novelist's earthly career as a "life unsanctified by religion." Having put the question, "Is this, then, the lesson taught—that wealth, art, fame, eloquence, power, were in themselves sinful?" he observes, "No; it is possible to be a man of wealth, and yet a John Thornton; a hero, and yet a Gardiner or a Havelock; an orator, and yet a Jeremy Taylor or a Robert Hall; a man of wit, and yet a Wilberforce; an artist, and yet a Bacon the sculptor; a beauty, and yet to have personal charms eclipsed by the beauty of holiness. The truth to be drawn from the examples cited is, not that there is no happiness in life, but that in a life unsanctified by religion no real, at least no permanent, bliss is to be found. It is no want of charity to assert that the individuals whose characters we have drawn sought their chief enjoyment in the world." Can the Pharisee, who thus deprecates Scott's life as a "life unsanctified by religion," have read Lockhart's biography of the great novelist, whose story disproves the assertions of his calumniator? Does he need to be told, what any one may learn from one of Mr. Tom Taylor's best contributions to literature, that religious fervour was the distinguishing characteristic of Benjamin Robert Haydon, who, even with the palette in his hand, used to pray passionately for the divine sanction of his artistic labour—who, in so far as he was a true artist, regarded himself as the servant of the Almighty—and who, far from making earthly enjoyment his chief object, is sublimely memorable for his unselfish devotion to what he deemed his sacred calling? We do not ask this calumniator of the dead to read the artist's autobiography, for the study of large books is clearly less in his way than the composition of little ones; but, perhaps, at his leisure he will refer to Wordsworth's sonnets, and ascertain from what the poet—a poet whose piety is not likely to be called in question even by the Religious Tract Society—thought of the painter whose unsanctified life is supposed to justify his classification with a selfish fop, a gross sensualist, and a woman of bad fame. For Mr. Tenniel's embellishments of this little book, regarding them without reference to the author's text, we can award nothing but praise. Some of them are gems. For instance, the pictures of 'French Troops pursuing the Mirage of the Egyptian Desert,' 'Brummell in his

Dressing-Room,' and 'Hook seated at a Piano in a Crowded Drawing-Room,' are capital; but their merits only heighten our regret that so able an artist should have exerted himself to give attractiveness to so reprehensible a publication.

Ecrin Littéraire; being a Collection of Lively Anecdotes, Jeux de Mots, Enigmas, Charades, Pieces of Poetry, &c. To serve as Readings, Dictation, and Recitation. For the Use of Schools and Private Students. By Charles Henri Schneider. (Simpkin, Marshall & Co.)

THE title of M. Schneider's manual for students leaves nothing for us to say, except that it is adapted to its special purpose.

We have on our table the following Pamphlets:—*Sermons, Occasional and Parochial*, by the Rev. John Keble, M.A. (Parker).—*The Rule of Faith as professed by the Church of England, adopted at the Lambeth Conference, and applicable to the Solution of our Present Difficulties*: a Letter to the Right Rev. the Lord Bishop of Oxford, by a Priest in the Oxford Diocese (Parker).—*Conscience: its Office, and the Obedience due to it*: an Ordination Sermon, preached in the Cathedral Church of Ely on Sunday, December 22, 1867, to which are now added, Remarks upon the Use of the Confessional, viewed as an Intrusion upon the Office of Conscience, by Matthew B. Hale, D.D. (Rivingtons).—*The Church's Strength and Freedom*: being two Addresses delivered before the Synod of the Reformed Presbyterian Church of Scotland, at its Annual Meeting, held in Glasgow, June, 1867, by Rev. James Brown and Rev. Samuel Simms (Glasgow, Munro).—*Two Letters in Reply to Certain "Observations" of the Ecclesiastical Commissioners for Ireland on a Letter to the Times concerning Irish Church Revenues*, by W. Mazière Brady, D.D. (Longmans).—*The Parable of the Gravelclothes*, by the Rev. Arthur Beard, M.A. (Cambridge, Deighton).—*Mosley and Tyndall on Miracles*: an Essay, by William Fowler, LL.B. (Longmans).—*Metropolitan Visiting and Relief Association, Twenty-Second Report of the Committee for the Year ending June 30, 1867*: an Address delivered at the Christmas Prize Distribution on Friday, December 20, 1867, at Liverpool College, by the Right Hon. Stephen Cave, M.P. (Liverpool, Brakell).—*Canonbury Tower*: a Lecture by the Rev. Robert Wheler Bush, M.A. (Seeley).—*The Standing Committee of the Society for the Propagation of the Gospel in Foreign Parts and the Jamaica Clergy* (M'Dougall).—*Practical Tracts*—No. 1. On Government, by John Stuart Blackie (Edinburgh, Edmonston & Douglas).—*Street Tramways for London, their Utility, Convenience and Necessity, with some Remarks on the Working of Street Tramways in the United States and Canada*, by Charles Mackay, LL.D. (King).—*Remarks on the Recommendations and Draft Bill of the Royal Commissioners on Education*, by John Cook, D.D. (Blackwood).—*and Friendly Societies*: a Paper read before the Social Science Congress at Belfast, by William Kirkpatrick (Belfast, Phillip).

LIST OF NEW BOOKS.

Brown's Cause and Effect, or the Globe we Inhabit, cr. 8vo. 6/6 cl.
Brown's Classified Spelling, 12mo. 1/6 cl.
Caliph and Sultans, from the Arabian Nights, by Hanley, 6/ cl.
Cassell's Handbook of Chemistry, fcap. 1/1 imp.
Clarke's Which is the Winner, cr. 8vo. 6/ cl.
Clarke's Lord Falconer's Heir, a Novel, 2 vols. cr. 8vo. 21/ cl.
De Witt's French Country Family, tr. from the French, 12mo. 5/ cl.
Duff's (Hepworth) Spiritual Wives, 2 vols. 8vo. 30/ cl.
Dix's Glance over Europe, 8vo. 1/ swd.
Edwards's Ventilation of Dwelling Houses, royal 8vo. 10/6 cl.
Evans's Last Winter in Algeria, cr. 8vo. 10/6 cl.
Falconer's Palæontological Memoir, ed. C. Murchison, 2 vols. 42/ cl.
Fuller's Comment on Ruth, &c. ed. by Nichols, cr. 8vo. 4/6 cl.
Gangee's Veterinarian's Vade-Mecum, cr. 8vo. 10/6 cl.
Grindon's Trees of Old England, 8vo. 2/6 cl.
Große's Review of Mill on Hamilton's Philosophy, fcap. 3/6 cl.
Guthrie's Early Piety, 32mo. 1/6 cl.
Hamilton's Selection of Psalm and Hymn Tunes, imp. 8vo. 7/6 cl.
Hook's Lives of the Archbishops of Canterbury, Vols. 6 & 7, 3vo. 30/ cl.
Hudson's Practical Plane and Solid Geometry, 4to. 4/ imp.
Isbister's Elements of English Grammar, &c. fcap. 1/6 cl.
Johnson's Lives of the Poets, fcap. 2/6 cl.
Kingsley's Discipline, and other sermons, fcap. 6/ cl.
Mackenzie's Bible Studies, 12mo. 3/ cl.
Major's Life of Prince Henry of Portugal, illust. 8vo. 25/ cl.
Maurice's Sermons on the Ground and Object of Hope, cr. 8vo. 3/6 cl.
National Reading Book, No. 2, 12mo. 1/4 bds.
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SHAKSPEARE'S PRONUNCIATION.

25, Argyll Road, Kensington, Jan. 13, 1868.
HOPING that Mr. Viles's scheme of a Staffordshire Glossary will be successful, and that he will adopt some intelligible way of representing the sounds of the words, I still fear that it will not much advance our knowledge of Shakspeare's pronunciation. It is true, perhaps, that all pronunciations in "polite use" in Shakspeare's time are still to be found in the provinces, but the converse is certainly not true. The example of *chair*, *cheer*, is singularly unfortunate. At present these words generally rhyme with *there*, *here*, but they are not at all unfrequently pronounced by the peasantry as rhymes to *here* only, and many old gentlemen may, perhaps, still be met with who pronounce *break*, *great*, *steak*, and *chair* with the same vowel *e* in *here*. Compared to our present pronunciation, this is old; compared to Shakspeare's, it is very young. It was not generally prevalent till about the middle of the eighteenth century, and never seems to have really succeeded, although it was largely adopted. The word *chair* is spelt *chayre* in the Promptorium, 1440, *chayre* in Palsgrave, 1530, and Levins, 1570, and in the 1623 folio Shakspeare it is *chayre*. Now the sound of the digraph *ai* was that we generally give to *Isaiah*, *aye*, or the Etonian Greek *ai*, during the whole of the sixteenth century, and did not assume its present sound as *e* in *there* till well on in the seventeenth century. There was certainly a faction who pronounced *ai* as *e* in *there* even in the middle of the sixteenth century, represented by J. H. (Hart), Chester Herald, 1547; but Dr. Gill, a Lincolnshire man, afterwards the head master of St. Paul's School, London, who was born in the same year as Shakspeare, and whose 'Logonomia' 1621, is the best single index we have to Shakspeare's pronunciation, in citing some of these sounds, exclaims, "Non nostras hic voces habes, sed Mopsarum fictitias." These "πυροστρολοι Mopsæ," as he afterwards styles the affected ladies of his time, had, indeed, begun to introduce many thinnesses of pronunciation (σχηματα) in Gill's term) in the early part of the seventeenth century, some of which have prevailed, notwithstanding Dr. Gill's denunciations. For myself, I feel no doubt that Shakspeare's *chayre* rhymed to the Etonian *chayr*, and to the German *Feier*, which is a so-called broad sound of the modern English *fire*.

Now, as to *cheer*. The word is "*cheere*, *vultus*," and "*cheryn*, or make good *chere*, hilloaro, exhillaro, letifico" in the Promptorium; "*chere*, *aveil*," in Palsgrave; "*cheare*, *exhilarare*, *cheareful*, *hilaris*," in Levins; *cheare* in the quarto 'Romeo and Juliet,' 1597; generally *cheere* in the folio, 1623; but usually throughout the seventeenth century, and into the eighteenth, it is *cheer*. These orthographies are significant. Down to the beginning of the fifteenth century long *e* or double *ee*, both of which were common, and *ea* (which was rarely, if ever, used, except occasionally in the words *ease*, *please*, and their derivatives) had the sound of *e* in *there* only. The fifteenth century, with its civil wars, greatly altered our language and its pronunciation, and in particular many *e*'s fell into the sound of *e* in *here*. Palsgrave finds himself obliged to distinguish *beere*, *bier*, by writing "*a beere*, a beast," and "*a beere* for a deed corps," identifying the first sound with Italian *e*, and the second with Italian *i*. The inconvenience of this ambiguity seems to have given rise to a distinction which did not become regular or fixed till after the middle of the sixteenth century, when *ee* was appropriated to *e* in *here*, and *ea* to *e* in *there*, though many long *e*'s, as *extreme*, *supreme*, *sphere*, which had the latter sound, retained their spelling, and *ei* was considered to have the sound of *ea* in *conceive*, &c. In the seventeenth century we often meet with the orthography *extream*, *supream*, *conceal*, &c., and the corresponding pronunciation is well known in Ireland, where the sounds of the seventeenth century seem to have been preserved in several remarkable instances. This sound

of *ea* apparently prevailed, with a very few exceptions, to the close of the seventeenth century. The word *cheer* was one of these. As the list of exceptions which I have collected from Price, 1668, Cooper, 1685, Miegé, 1688, Jones, 1701, is not long, and is curious, I subjoin it; some of the words are not now so spelt, but I follow my authorities:—Appear, arrear, beadle, besmear, blear-eyed, cheer, clear, dear, ear, earwig, fear, gear, to hear, instead, near, near, read, sear, shears, spear, stead, steam, a tear, weary, yea, year, yeast. This list must be borne in mind in reading Dryden and Pope. But to show how thin pronunciations may crop up, and be insisted upon as the only correct sounds, reference may be made to a rare little book, for a knowledge of which I am indebted to Mr. J. Payne, of the Philological Society, called the 'Expert Orthographist,' 1704 (the very date of Jones's second edition), purporting to be written "by a schoolmaster of above thirty years' standing, in London," and "printed for, and sold by the author, at his House, at the Blue Spikes, in Spread Eagle Court, in Gray's Inn Lane, where it is also carefully taught." The author, however, fearing, perhaps, that the neighbourhood was not very aristocratic, informs the world, on his title-page, that "Persons of quality may be attended at their habitations; boarding-schools may be taught at convenient times." This author allows of only four words in *ea* having the sound of *e* in *there*,—viz., a bear and to bear, to swear, to tear, to wear; and two with the sound of *a* in *art*,—viz., hearken, heart, with its derivatives; but gives a list of ninety-five words where it had the sound of *e* in *bed*, including beard, bearn, a child; jeat, black amber; searce, a sieve; sheard, a sherd; and 255 words where *ea* had the sound of *e* in *here*, including to break, cheer, cheerful, cheary, deaf, deafen, extream or extreme, great, endeavour, "leasee, to whom the lease is made; lessor, he that lets it"; leaver, a lever; "meacock, an uxorious man, that is over fond of his wife; near, or balk in a field, that parts one man's land from another; near-stone, set up for a boundary; mease, a measure of 500 herrings; meash, for a horse; pear, a fruit, several sorts; pearmain, a sort of apple; seam, a sort of fish-net; sear, a crooked Saxon sword; sheat, or young hog, sheat-anchor, cable, fish;" sleasie or sleazy, "sneaks or meaks-by, a pitiful fellow that scarce dare shew his head"; weapons, wear or weir, wheadle, wheedle, yea, yearn, zealot, zealous. This appearance of the sound of *e* in *here*, right in the midst of the sounds of *e* in *there*, is like J. H.'s exhibition of his sound of *e* in *there*, for *ai*, in the middle of the sixteenth century. There is also another point of resemblance between the two authors; neither of them hints that any other pronunciation was used by any of their contemporaries. It was this anxiety to get rid of the sound of *e* in *there*, which drove *chair*, and perhaps other words containing *ai* (then fully established as having the sound of *e* in *there*), into *cheer*, and produced the witticism, which used to puzzle me so much as a boy, that a fat man would always be happy, because he must be a cheer-ful, i.e., a chair-full. The attempt broke down, however, and *chair* now rhymes again with *there*, although our language has suffered greatly from the iotacism of the eighteenth century.

To return to *cheer*. We have seen that it was one of the exceptional words in the seventeenth century which rhymed to *here*. The spelling *cheere*, generally used in the folio 1623, shows that the printer's reader of that book (no one else with certainty,) also rhymed the word with our *here*. We have, apparently, direct evidence, however, that *cheer* was so pronounced four years after the birth of Shakspeare, for it is so given in Sir T. Smith's rare tract, 'De recta et emendata lingvæ anglicæ scriptiōe, dialogus,' 1568, in the explanation of the meaning of his letter *c* for *ch*, in the account of his alphabet, which is very incompletely given in Todd's Johnson. But it is more than probable that there is a misprint, as Smith's signs for *e* in *there*, and *e* in *here*, are, unfortunately, so similar, that confusions occur in other places; and so far from meeting with any confirmation of this pronunciation in the sixteenth century, I find that Dr. Gill pronounces *cheerful* with *e* in *there* ('Logonomia,'

p. 118, mis-printed 128, last line). There can be no confusion between Gill's signs, *i* for *e* in *here*, and *ē* for *e* in *there*. Many of your readers may know the pronunciation *cheerful*.

To come to the passage of Shakspeare, cited in respect to *chair*, *cheer*. I do not know from what edition it has been quoted, but the citation in the *Athenæum* (2098, p. 60, col. 1) does not agree with the folio 1623, which has not *disseate*, but *dis-eate*—clearly an error of the press—but more like *dis-ease* than *disseate*. Now there seems some reason to suppose that *dis-ease* is the correct reading, and that the hyphen was inserted to prevent the word being pronounced quite as *disease*, although the lines immediately following may have been suggested by the near coincidence of sounds between *dis-ease*, render un-easy, quasi *dis-cheer*, compare *dis-able*, and the ordinary *disease*. Observe, also, in the same scene, the description of a "minde diseas'd," and the play on the words "wee are all diseas'd," first as morally disordered, brought into commotion, and, secondly, as physically disordered, in 2 Henry IV., act 4, sc. 1, v. 54. The use of *disease* consorts with the tone of the whole scene, and of this speech in particular. The readings *chair*, *diseat*, introduce two verbs not found in Shakspeare, and have no connexion with any other ideas in the scene. Reading *disease* for *dis-eat*, the following is the passage in the folio 1623:—

Take thy face hence. *Seyton*, I am sick at hart,
When I behold *Seyton*, I say, this push
Will cheere me euer, or dis-ease me now.
I haue liu'd long enough: my way of life
Is false into the seare, the yellow Leafe,
And that which should accompany Old-Age,
As Honor, Loue, Obedience, Troopes of Friends,
I must not looke to haue: but in their steed,
Curses, not lowd, but deepe, Mouth-honor, breath
Which the poore heart would faine deny and dare not.

The turn of thought is, that Macbeth is "sick at hart," and that the extremity will either "cheere" him "euer," or break him down, crush him, sicken him, "dis-ease" him "now" and at once. He is already old, and therefore weakly, and has not that which "cheeres," ("honor, loue," &c.,) but only that which "dis-eases," ("curses," &c.).

The many assertions which I have had to make upon old pronunciations will be all minutely established in the treatise I am now preparing for the Early English Text Society, on 'Early English Pronunciation,' in which I hope to restore the pronunciation of Shakspeare and Chaucer. It is a re-construction of the paper I read before the Philological Society on the 18th of January, 1867,—an abstract of which appeared shortly afterwards in the *Athenæum*.

ALEXANDER J. ELLIS.

Jan. 21, 1868.

P.S.—Having just referred again to the passage in Sir T. Smith, I have no doubt that his apparently giving the sound of *e* in *here* to *ea* in *cheare*, as it was written in his time, arises from a misprint; for in the same line in which it occurs, the *e* in *cherry* is, by a similar misprint, made to be the short sound of *e* in *here*, instead of the short sound of *e* in *there*. The difference between Sir T. Smith's symbols for the *e* in *there* and *e* in *here* is almost the same as that between the modern Roman *e* and the Anglo-Saxon type for the same sound.

SPAIN'S SAINTLY QUEEN.

Dublin, Jan. 20, 1868.

WITHOUT at all presuming to interfere between two such connoisseurs as Miss Edwards and Canon Dalton on their very different estimates of Father Claret, permit me to point out a contemporary allusion to the Queen of Spain by the most popular and best known Spanish writer of fiction now living, which I think more than sustains the propriety of the epithet applied to Her Majesty by Lady Herbert. At page 59 of the Leipzig reprint of 'Cuadros de Costumbres, per Fernan Caballero,' a comparison is made between the heart of the poor mendicant, who is the heroine of one of this author's most beautiful pictures of Andalusian life, and that of the Queen, to which the author makes allusion in the following note:—"Perdónesenos el ligero anacronismo que contiene esta comparacion hoy proverbial; pero no así en el año 1845, en que nuestra Reina era aun niña, y no habia tenido todavia

tiempo ni ocasion de merecer de su pueblo las calificaciones que hoy le da de Buena como un ángel, de Compasiva como una Santa" (the very phrase disputed), "de Noble como su corona, de Grande como la primera Isabel, y de Generosa como ninguna."

However exaggerated these epithets may appear to our colder judgment and less enthusiastic forms of expression, I think that such a public declaration by a writer who is herself a lady of the highest character, and whose works are welcome even in Germany for their moral as well as literary value, should be set off against those vague and probably unfounded insinuations which too frequently find admission into respectable English journals.

I may be permitted to add, that I have completed a translation of the story to which Fernan Caballero's note refers, which I hope soon to publish.

D. F. MCARTHY.

GEOGRAPHICAL SCIENCE.

63, Oakley Square, Jan. 17, 1868.

IN various able addresses lately delivered on the subject of popular education, reference has, with perfect justice, been made to geography, as one of the subjects in respect of which the shortcomings of our present school-system are most obvious. Our deficiencies in this respect are by no means confined to any particular class of schools: elementary, middle-class, and those of higher pretensions—the last-named, perhaps, in greater measure than the others—alike share in the reproach. Educated foreigners regard with astonishment the fact, that the English people, with commercial relations extending to the remotest corners of the earth, possessing colonies that are scattered over its entire surface, and the business of whose daily life involves the continual mention of distant localities, should be, as a general rule, so ill-informed in geography. That such is really the case will hardly be disputed, and deficient school-culture is at the root of the evil. Something, indeed, has been done of late years in the way of improvement; but a recognition of geography on the part of our colleges and universities, and a consequent higher appreciation of its educational status are wanting, to ensure adequate regard to it in our schools. I am, of course, aware that the "local examinations" of the Universities of Oxford and Cambridge include questions on the subject, and have abundant opportunity of testing, professionally, the amount and kind of geography for which time is allowed in middle-class tuition. But something higher than this is requisite. Why is geography without recognition in the University of London, a body to whose enlightened exertions on behalf of modern science and literature so large a debt of gratitude is due? The absence of any Examinership in Geography tends more than anything else to neutralize the efforts made at King's College and other institutions in behalf of the culture of geographical science. To what purpose, it is asked by intending candidates for graduation, devote the necessary time to efficient study of a subject which is unrecognized by the governing body of the University, and which, by implication, is held unworthy of the distinction awarded to high-class culture?

As an assiduous cultivator of geographical science, may I call attention, through your columns, to a matter which (for many reasons) possesses peculiar interest at the present time. The Royal Geographical Society might, it seems to me, do much towards the advancement of geography, by a small endowment directed towards some such object as that indicated. WILLIAM HUGHES.

YOUNG RUSSIA.

St. Petersburg, Jan. 1, 1868.

THE periodical literature of the Russian capital is about to receive a fresh accession. A new monthly juvenile magazine, under the name of *Rosinki*, is announced. The new comer is to be under the guidance of a lady-editor; but its appearance will doubtless be hailed with great delight by the enlightened public in short frocks and knickerbockers, who are here more dependent on such "aids to enjoyment" than elsewhere. In summer, indeed, when daylight is almost perpetual,

when rambles in the parks of Peterhof or the palace-gardens of Tsarskoe-Celo are ever open to juvenile option, and the dreaded hour of bed-time seems distant as a half-forgotten dream, literature is disregarded; but five months later, when the shrinking thermometer hardly shows its head above 15° Fahrenheit, when the Neva mutters sullenly beneath its icy prison, and out-of-door walking is "a thing to shudder at, not to see"—

*Semotique prius tarda necessitas
Lecti corripuit gradum—*

then the little Ivans and Prascovias of the metropolis, having lost their dominoes, and broken their draughts, and tired themselves with blind-man's-buff or "wolf and sheep," are ready enough to hail the advent of a fresh budget of those wonderful stories of which they never weary, and with requests for which they weary every one else. "A new periodical for children, especially if possessed of any merit" (as a Russian critic rather spitefully observed recently in one of the leading journals), "will be far from superfluous in our vast literary family." Indeed, the only publications of the kind which at present exist in St. Petersburg are *Family Evenings* and the *Children's Garden*. The former of these has attempted to adapt itself both to infantine and matured intelligence; and with the proverbial fortune attending the simultaneous pursuit of two hares, it has caught neither. Sufficiently miscellaneous, beyond all doubt, are its pages; but the singular abstruseness of the "children's stories," and the equally remarkable lightness of the food set before their elders, might lead us to imagine that the authors had accepted in its most literal form the old saying, "The wisest thing on earth is a child." "This periodical" (says a Russian paper, which has lately outpoured its wrath on these ill-starred attempts to teach the young idea) "is neither a journal, nor a pamphlet, nor an almanac; and is intended for the benefit of no one knows whom, being fitted neither for children, nor for youths, nor for grown persons, nor for the old. Translations guilty of murder, and original articles utterly devoid of talent, form its contents; and those who contribute to it probably do so because they cannot otherwise write for children at all. If the new monthly magazine possess any cleverness, it cannot fail to replace *Family Evenings* to great advantage."

Leaving the elder journal to groan under this flagellation, let us glance at the *Children's Garden*, which alluringly announces itself as "intended to co-operate in the education of young children." The method of doing this, in the present day, appears to be twofold; either to offer for their amusement a series of rhymes seemingly compounded of the choruses of negro melodies, and the utterances with which the enthusiasts of Hanwell Asylum are wont to hail the rising of their favourite planet; or to regale them with intricate games and puzzles of a scientific kind, ingeniously contrived so as to make their play-hours as like their school-hours as possible. The hapless child which is expected to consider itself amused while piecing together a coloured map of the Abyssinian wastes, or working out a mosaic demonstration a little harder than the cruellest sum in Colenso's Arithmetic, ought to be very imaginative indeed. "Work while you work, play while you play," says the old adage; and very good advice it is, if men would but listen to it. But the present school of educational legislators, being in the habit of asserting that children are too apt to play while they work, appear determined, *per contra*, to make them work while they play. And such an enterprise is in itself impracticable. We lately met with an historical game symmetrically arranged in the most attractive manner on the principle of the "Royal Game of Goose," and embracing the entire history of Russia, which had been presented to certain young friends of our own; but the entire party, from the eldest to the youngest, voted it, after a short trial, "otchen skoutchno" (very stupid), and turned with renewed avidity to their favourite blind-man's-buff. Nor is this at all unnatural.

We remember to have heard a story of two schoolboys who were set by a satirical uncle to "play at which could find the most green things

in one corner of the garden"—in plain English, to weed a flower-bed. Accordingly, the two amateur horticulturists fell to their game with great energy, and kept it up for nearly half an hour; when at last one of them, who had begun to look very serious and meditative, suddenly broke out: "I say, Tom, this is very much like work, somehow!" And the moment this fatal discovery was promulgated, the diversion came to an abrupt conclusion.

Still, in spite of all these absurdities, we have a kindness for Children's Magazines, of whatever kind. A juvenile periodical is always a step in the right direction,—a praiseworthy attempt to familiarize ourselves with the manners and customs of the most interesting race in the world—with the members of which we are always ready to sympathize, provided they belong to other people. After all, is there any enjoyment on earth like a child's enjoyment of a good story? How it fastens upon every word! with what perfect faith it accepts the most impossible incidents! with what breathless interest it awaits the end! To us it is a small event, this relating of a story to a child; but what a vast affair to the child itself! The narrow horizon which surrounds the citizens of Lilliput makes the present doubly important, and to them the loss of a marble, the receipt of a bad apple at dessert, or the missing of a peep at a toy-shop window, is an overwhelming calamity. Surely, then, we need not grudge them their easily-granted enjoyments; and without "lowering our intelligence" on the one hand, or confusing theirs on the other, any one of us may do much to instruct as well as divert the rising generation.

K.

THE LITERATURE OF THE KITCHEN.

Paris, January, 1868.

OF late years the *science de gueule* has been cultivated in books as well as at table. The *fin bec* has never disappeared from French society since the days when Grimod de la Reynière established his *Almanach des Gourmands* at the opening of the century. He has suffered many metamorphoses; but he has passed scathless through revolution and restoration. Louis the Eighteenth distinguished himself—at least in his kitchen. Since Brillat-Savarin turned the thoughts of his countrymen to the dignity of the *maître de bouche*, and the Carêmes flourished; it has been the fashion to say that the *Grande Cuisine Française* is in its decline. The mighty masters of the roast are dead. Vatel is a glory of the past. Ude has left none worthy to hold a ladle for him. There is not a finger dainty enough to set before the *fin bec* (if *fin bec* there be in these degenerate times) the black diamonds of Brives-la-Gaillarde. We have come upon days when people spend money in the kitchen, but in slavish imitation of the masterpieces of the great and happy days of perfect *gourmandise*. The mischief which the first revolution accomplished has never yet been fully laid under the eyes of contemporary readers. It not only exiled the nobles; it drove their cooks into the streets, and established late dinners. My lady who dines at seven, and has an idea that this is an hour established by "us," is under a delusion: it was arranged for the convenience of the revolutionary Assembly. He who is serenely waiting for his Marenne oysters at the *Café Anglais*, at eight, is a debtor to the *sans culottes*. These restaurant splendours issued from the foaming flanks of the Revolution. The people demanded them. The cook of Monsieur le Prince was feign to set up his white cap in a public place, and crave the custom of the red.

And now his majesty *Tout-le-Monde*—a despot who eats peas with his knife, and is not nice about keeping his elbows out of the dish—will be served, if you please, to a touch. You toss your cap, *chef*, when he says to you, "*purée* of ortolans," and with a leer bids you not forget the truffles: but by his purses—greasy it may be with Poissy cattle-dealing—he is your Louis the Eighteenth now. Pay reverence to him—and to your stewpans—for he will not be answered. You must serve him cheap, if he wills it. Aye, the wing of a capon for so many centimes. Sauces it is given to few to make he will have; and he will spend not a dollar. The

Revolution put you upon the pavement; made you the equal of the Prince, of whose mouth, in the grand days when His Highness would have given an estate for a new flavour, and the vulgar were lantern-jawed, and prone to the unconsidered morsels of your scullion's basket, you were master absolute; and now you are in the service of the sons of the men who picked from the basket. Much, therefore, is observable in your favour when you are reproached with being the degenerate son of an illustrious race. As the mercer of this hour is forced, because Betty will be arrayed in silk on her monthly day out, to sell a surface of silk with a cotton back—a smooth and shining lie—so are you constrained to veneer the *bijou** of the *Café Anglais* with a surface of the *grande cuisine*, that the vanity of the little purse may be satisfied for forty sous in the Palais Royal. Since everybody will affect epicurean airs and graces, it follows that there must be degrees of excellence proportioned to the prices that are paid. It follows, moreover, that since the little purses are as a hundred to one compared to the big purses, the vast majority of *cuisines* must be only rough and clumsy manufactures of make-believes. Can an artist take pride in dishing up *bijoux*? It is—and this is the point I affect, and would urge for general consideration among the chosen few who know how to eat—not the less true that we have *chefs* worthy of a place near Carême, because they are surrounded by hosts of scurvy fellows, who in a *grande cuisine* would not be trusted to peel a potato. Lying before me is a stout and handsome volume, that is a splendid answer to those who affect to say that the *grande cuisine* is gone, and that in our days only charlatans and pretenders wear the *bonnet* of the true *chef* of old. The work is sumptuously produced. Each delicacy has been studied by the artist from nature. Apart from their scientific value, on account of their truth, the coloured plates are charming works of art. Art, indeed, presides over the smallest utensil, and is triumphant over a salt-box. The superficial man would pass this portly volume by with the remark, "Only a cookery-book!" It represents, however, the long and conscientious labour of an artist. Within its covers are laid the mingled verdicts of the leading *chefs* of our time. Jules Gouffé is of a race of cooks. He has a profound sense of the dignity of his vocation. Admitting that charlatanism has entered the kitchen of late years, and that men without the genius to create the smallest dish, or contrive the least original harmony of flavours, have given new pretensions and sensational names to infelicitous modifications of old dishes, he shows us that the high traditions of the great French *cuisine* are not lost, and that there are professors in the quick who have all the skill and, it may be, in some cases, something more than the knowledge of the kitchen lights of the past. Being a true and complete professor, Jules Gouffé can treat of the domestic *cuisine* or *cuisine bourgeoise* as well as of that of a Rothschild or a Hertford. I am sure the first part of his immense labour—immense because every page has been distilled out of patient experience—might be read with infinite advantage in every English family of the middle class. Herein taste—and the finest taste—is in company with strict economy. That which is expounded is not the Art d'Accommoder les Restes, but rather the art of having little or no *restes*—not "what shall we do with the cold mutton?" but the more provident and tasteful plan of having little or no cold mutton at all. The second part—or that devoted to the *grande cuisine*—is written not in Soyer's flippant *art captandum* vulgar style. In form and matter it surpasses the books of Perigord, Beauvilliers, Carême, and the rest. It is a serious work—void of affectation as it is complete in knowledge. It is the serious discourse of an old, practised, and earnest professor to his pupils. Be earnest in all you undertake, the sages have ever said to youth. Earnestness was called the best majesty of man, before Lord Lytton wrote. The quality that lies at the bottom of this work is its earnestness. We have the whole life of an artist

* The *bijoux* are the remains of dinners served at the best restaurants, and sold to make *plats* in second-rate establishments.

who began his studies under Carême, and has wedded in his art the traditions of the past with all which his taste and culture have taught him to be good in the innovations of the present time.

All this about cookery! Suppose we say that the kitchen is the foundation of the house; that it affects the study; that it gives a tone to the drawing-room; that it carries health into the nursery; that it turns the course of a debate; that it brightens or jaundices the discourse of the preacher! But, these subtleties apart, the kitchen is vastly more important than your English housewives make it. When you hint at a delicacy, why should you be told that you had better dine at your club? I trace three grave ruptures in a household I have in my mind, which were provoked by a question of olives with the steak. The lord of the house said that he would have olives with his steak. Madame answered that nobody had ever heard of such a thing, and resolutely had the steak served with oyster sauce. A second time the master, rebuking his disobedient rib, requested in words which he cut with a sharp edge, that there should be olives with his steak. Madame irreverently answered that he must be mad; and this time his steak was served to him with horse-radish sauce. Man is patient; and a third time the head of the house, speaking his command as from an eminence to his people, ordered that there should be a steak with olives for his dinner. Madame patted the floor with her feet, tossed her head, compressed her lips, boxed the baby's ears, and that time there was nothing with the steak. I have often favoured my foreign friends with this, as a fair representative story. I should add, that on the third occasion the husband deserted his fireside for his club, where, as he reported on the morrow, he ate a most delectable *filet aux olives*, and that he should most certainly try it again. There is a prejudice in England, as ridiculous as it is inveterate, against anything new in food or in the manner of cooking food. It may be as the *gourmets* contend, that the best dinners in the world are to be had in England, because we grow or get the best material, and our wealthy men import the best French cooks. But compare our domestic kitchen of the middle-class with the *cuisine bourgeoise*, and at once our gastronomic poverty becomes apparent. Travel through the provinces, and live awhile at our country inns, and you will experience the dull monotony, the detestable narrowness of our English kitchen. Chops and steaks, eggs, ham and bacon, sum up the resources of every country tavern. Yet, suggest the simplest French or Italian dish—a dish of the most ordinary materials—and you will be met very much in the spirit of the lady of the steak and olives. Contrast our English cookery books with the kitchen books of France—this splendid 'Livre de la Cuisine' produced by Jules Gouffé, with our directions for varying that gem of table-torture known from John-o'-Groat's to Land's End as hashed mutton! Tested by Gouffé's science we have not got at the A B C of the kitchen. He would make a better dinner with what we waste, than we can get out of the finest fish and flesh in the world. The difference becomes a calamity in our case, when the inquirer pursues it into what is called the kitchen of the million. The clumsy gosherd in England gets his lump of bread and cheese, and on red-letter days his square of pork fat. Antoine, the Breton shepherd, finds something always in the *pot-au-feu*, something hot in the winter; and in the summer his people have the cunning and knowledge to gather a salad in the fields. The Italian's *pignatta* is ever simmering; the Englishman in ignorance wastes and wants.

I commend the attention of any readers who may care to get a whole idea of the economies of food practised in the restaurants, high and low, of Paris, to get M. Eugène Chavette's 'Restaurants et Restaurateurs,' which has just been issued. In it he may trace the *dinde truffée* from the spit of Bignon to the steaming *olla podrida* of the *Californie* at Mont Parnasse. The *vijoux* of the *Café Anglais* are sold to the cheaper restaurants. Here the choicer morsels of these *restes* are consumed, and the remainder journeys

forward to the still poorer feeders. Nothing in which any nutriment remains is lost. The capon that opened his last journey at the *Café Riche* makes his final bow to the gastronomic public, in the *Arlequin*, which is the fare of the forlornest child of poverty. Now the harlequin is a strange mixture; but my point is this: he who eats it is better off than the man who starves. If there is not in this city the positive hunger there is in the winter months in London, it is because economy in food is observed here, from the highest kitchen to the lowest. In London, I happen to remember, an enterprising Belgian, some time since, opened an eating-house, with the design of affording nutritious food at the lowest possible price to the very poorest class of the population. It was a severe winter. The simple Belgian, with his continental notions of food economy, contracted with the butcher to buy all the odds and ends of his perfectly sound and good beef and mutton. By this plan he found that he could afford, and with a moderate profit, to give the poor people a substantial and savoury and nutritious *ragout*—in fine, a sufficient dinner—for a halfpence. But he had not reckoned on the prejudices of the masses. His ragged customers would not buy *ragout*, saying they did not know what it was made of. They must have a slice of meat. This might be of the worst quality; but it was a slice cut in the long-prevailing fashion, and they would have nothing else. It is in the highest and in the lowest public eating establishment of Paris that the virtues of the *cuisine Française* shine. We may take the *Café Anglais* as that in which the best public *cuisine* in Paris is to be enjoyed. The name of the *chef*, Dugléré, is known among the *gourmets* of Europe. It is curious to remark by the way that this great *cuisine* was originally established after the peace of Amiens in 1802, to supply English cookery to the English people who flocked to Paris after the peace was signed. There is not a delight for the palate which is not to be had here in perfection. The wine-cellar is one of the sights of the capital. Let us pass from this ministration to the most fastidious, delicate, and cultivated, to any of the cheap *crémeries* around, and you will see the simpler dishes of the great place, as *omelettes*, perfectly reproduced to the order of the poor man. Compare one of these *crémeries* with the greasy, fat-vapoured, coffee-house of London! Then, I say, examine the *Californie*, where about eighteen hundred people dine under threepence a head, as they could not dine in London, because most of that which furnishes forth the feast at the *Barrière du Maine* is thrown away in London. A various *cuisine* has made the Frenchman, of whatever class he may belong to, a speculative and intelligent eater. His cupboard is a comprehensive one. He has dishes proper to various occasions, even to the *lapin sauté* of Richelieu on the return from a funeral. St. Hilaire and others explained to him that horse-beef was chemically as good as ox-beef, and was, moreover, a palatable meat; and it being half the price of ox-beef, he has taken readily to it, while in England, even among highly educated people, the idea of horse-flesh has been scouted as disgusting and barbarous. The late banquet, cooked by the greatest *chef* in England, at which I had the pleasure of eating a *filet de cheval*, and of tasting *moelle de cheval*, both of exceedingly fine flavour, was not brought about without infinite trouble in dealing with the unreasonable hostility of men of education.

OUR WEEKLY GOSSIP.

We understand that the Chair of Moral Philosophy in the University of Edinburgh, vacant by the decease of Prof. MacDougall, is to be filled up by the Curators about the middle of June, thereby allowing the successful candidate sufficient time to prepare his lectures previous to the commencement of the Session in November next. Applications for the Chair will be received by the Curators, who are the following gentlemen:—The Right Hon. W. Chambers, Lord Provost of Edinburgh; the Right Hon. J. Inglis, D.C.L., Lord Justice General; the Right Hon. Sir W. G. Craig, Bart.; Sir David Brewster; Bailie Russell; Bailie Fyfe; A. Black, Esq.

Since we pleaded, a few weeks ago, for the formation of a Semitic Department in the British Museum, the learned world has been busy with the subject. We are glad to see the matter taken up in the *Quarterly Review* (which, under Dr. Smith's direction, is devoting itself, with great ability, to what Americans call "the live questions"), and to find our own views and suggestions backed by so high an authority. Indeed, there seems to be only one voice as to the urgency of this reform in the Museum; and since the materials and the men for this great department of Biblical Lore are both at hand, we think the Trustees may be encouraged to act at once in the interest of thousands of scholars who are anxiously hoping for such a work to be achieved.

The return of Mr. Young's party with safe intelligence as to the falsehood of the story of Dr. Livingstone's death, will be no surprise to our readers, since the version of that story now given by Mr. Young is the same in all its main features as the reading which we have always given to the reported facts.

The friends of the late Dr. Hugh Falconer will be pleased to learn that an edition of his Palaeontological Memoirs is about to appear. The work will be edited by Dr. C. Murchison. It comprises all the memoirs on the Fauna Antiqua Sivalensis, published by Dr. Falconer and his colleague, Sir P. Cautley, in the *Journal and Transactions of the Asiatic Society of Bengal*, which are accessible to few students in this country or on the Continent.

We see that Malvern College, or School, has appointed a Professor of English Literature and Modern History, in the person of the Rev. G. P. Harris, of Trinity College, Cambridge, and that in one department of the school a more systematic education in English grammar, modern literature, composition, &c., is to be substituted for part of the classics. This is a move in the right direction. A special English master ought to be appointed in every public school; for the ordinary masters know very little of the subject, and must care less, or they would not have so long submitted to the exclusion of English from the regular course of school education. In one school, though, where English was not long ago introduced, we hear that the masters of the lower classes have protested with much energy against the English lessons being transferred to a special teacher, except for the sixth form. The fact is, that having for the first time in their lives got hold of a subject in which they and their boys take a real living interest, it has so awakened them up that they feel indignant at the chance of losing the one treat in their daily grind.

The report of the progress of Professor Huxley's South London Working Men's College in Lambeth is, "Day-school flourishing, evening classes and night-school rather weak, but promising; altogether, hopeful." Money help is wanted.

An addition to our stock of Manuscript Carols is reported from Trinity College, Cambridge. Fourteen in number they are, written on a roll of parchment, with musical notes. The words contain the initial *x* forms seen in the Lynn volume of Carols and Songs from a Sloane MS. that Mr. T. Wright edited for the Warton Club. At least four of the Trinity Carols have been printed before, and others are in Richard Hill's *Commonplace Book*; but doubtless the wording of the verses differs.

The *London Student* is to start, not from students, as at first intended, but from a committee of the best professors and teachers in London, with a very able staff of writers, masters at our public schools, &c., throughout the kingdom. It will take rank as the first educational magazine of the day.

Messrs. Clark, of Edinburgh, have in progress a translation of the celebrated 'History of Councils,' by Hefele, translated by the Rev. William R. Clark, Vicar of Taunton.

The gentleman who signs himself Capt. Crawley points out, in a letter, a number of minute resemblances between his 'Billiard Book' and Mr. Dufton's work on the game. We cannot go into the matter further. Capt. Crawley's work appears

to have been used rather freely by his successor; but the exact amount of obligation is only to be decided by those who have leisure enough to compare both books with the older treatises from which they must have derived much of their materials. Each party has had his word, and the matter is now referred, so far as we are concerned, to the public judgment.

Many a hard-working man of science will be sorry to hear of the death of John Stevelly, of Belfast, a man of high attainments in science, for many years the chief secretary of Section A. in the British Association. He died at an advanced age, after a life of modest usefulness.

Mr. Payne Collier has printed for private circulation 'Broadside Black Letter Ballads printed chiefly in the Sixteenth and Seventeenth Centuries.' The volume contains twenty-five pieces, including 'The Northern Lord,' 'Story of Ill May-day,' and the ballad on 'Babington's Conspiracy.' The work is adorned with old woodcuts.

"Killed in the Streets" contrasts unfavourably with "Killed on the Railway." In the one case, as we stated last week, 164 persons were put to death in one year, 1867. In the other we find that in 1866 thirty-one passengers were killed on railways, and of this number sixteen lost their lives through their own misconduct. In the same year 540 passengers were injured by causes beyond their own control. Taking the seven years, 1860—1866, a period in which the number of passengers was 1,480,000,000, the number killed was 297, of whom 128 died from their own misconduct or want of caution. Really the chances are better on the railways than in the streets of London; for during the seven years here in question one passenger only in 9,000,000 was killed from causes beyond his own control. We leave our readers to calculate the per-centage where 164 are killed in twelve months in a city of 3,000,000.

Mr. Joseph Smith has devoted his time and care to the production of one of those works of reference in which true scholars delight, 'A Descriptive Catalogue of Friends' Books,' that is to say, of books written by Quakers. We are not in case to say whether the Catalogue is complete; what we can say is, that it fills above two thousand pages of royal octavo. The list of George Fox's writings covers sixty pages!

The Council of the Zoological Society have elected W. Jesse, Esq. as their Zoologist to accompany the Abyssinian Expedition, which appointment has been approved by the Government. Mr. Jesse will join the head-quarters of Sir Robert Napier.

Mr. Halliwell writes:—

"11, Tregunter Road, Jan. 20, 1868.

"Dr. Elze, in your last number, makes me responsible for the conjecture of *Grete* in a well-known corrupted passage in 'The Taming of the Shrew,' but without allusion to the reason given for its possibility—that there was a place so called between Stratford-on-Avon and Gloucester. The alteration requires the change of a single letter only, *c*, one frequently misprinted for *t*. This conjecture, however, was not put forth with any great confidence, the principal part of my note being in defence of the old emendation, John Naps *o' th' Green*, the most plausible one yet suggested. It may be added that, after a careful search in every accessible local register and document at all likely to contain any of the names mentioned in the Induction, I have only succeeded in discovering one of them as a living reality in Warwickshire in the time of Shakespeare: this was Stephen Sly, who was a labourer at Welcombe, in the employ of Mr. Combe, in the year 1615, and who resided at Stratford-on-Avon. J. O. HALLIWELL."

"My attention," writes one of the distinguished Irish family referred to in the notice of John Doyle, "has been drawn to the statement that he began life in an humble capacity in the family of Judge Mayne. I write to correct such an error, as he never was in any capacity in my grandfather's family; and I always had heard from my father that their acquaintance commenced from Doyle's coming to look at some horses of note belonging to him: at which time Doyle was a pupil of Gabrielle's,

but with a peculiar fancy for horses, and for drawing them."

The word *assist*, in the sense of "be present," occurs a hundred years earlier than the instance we gave from a letter to Bishop Percy some weeks ago—namely, in the Earl of Monmouth's 'Advertisements from Parnassus,' 1656, page 6.

If elementary education, in the form of writing, be a just test of the comparative amount of ignorance, it appears, by the following returns, published by the Registrar-General, that the population of Ireland is in a very ignorant condition. Among the number of persons who were married in England during the past year, 22 per cent. of men and 31 of women could not write. In Scotland the numbers were 11 per cent. of men and 22 per cent. of women; while in Ireland, during the same period, 40 per cent. of men and 52 per cent. of women were ignorant of this part of elementary education.

A prospectus is issued from the Queen's printing-office, Ottawa, of the approaching publication of a very large set of Tables of Exchange, Sterling into Federal, and *vice versa*. The computer is A. M. Festing, D. A. Commissary-General for Canada, who "wrote" the tables—such is the phrase used—in aid of the duties of his office. This, and the great strictness of the Commissariat in accounts and audits, are put forward as presumptions of accuracy, and with fair reason. An accurate set of exchanges of pound and dollar currencies on a large scale will be looked forward to by a certain small number of persons as pleasant saving of labour; though most of our readers will think it fitter for announcement in a price-current. To any readers it is legitimate gossip, that from Ottawa—which fifty years ago would not have been known from Owhyhee—comes a specimen sheet of numerical printing which might compete with any London house.

The famous establishment of the Sorbonne in Paris, founded by Robert de Sorbonne in the twelfth century for poor students, is now being further utilized. Courses of instruction for women have been organized, and are, according to the Paris papers, a great success. Nearly three hundred ladies attend the lectures, among whom are many members of high families, including two nieces of the Empress. Besides girls who go to complete their education, are many females who are being educated for governesses. Much opposition, it is stated, was raised in many quarters to the admission of the fair sex into this time-honoured scholastic institution, but it has been successfully overcome. The lectures at the Sorbonne are, as is well known, illustrated, when necessary, by physical apparatus of a costly nature and very magnificent description.

According to the Paris papers, M. Lambert's project of exploration at the North Pole is in a fair way of organization. A very full meeting of the French Geographical Society was held last week, at which a great number of *savants* and influential persons were present. The express business was to hear M. Lambert's explanation of his scheme. The main features are to penetrate the Arctic regions by Behring's Straits, breaking through a bank of ice, which is supposed to be of considerable density, and to enter the open sea, which is believed by M. Lambert and others to extend to the North Pole. M. Lambert hopes to have his expedition ready to enter the Arctic seas at the commencement of the summer of 1869, and it is stated that the estimated sum necessary for its equipment (24,000*l.*) will be forthcoming.

Herr Adolf Strodtmann, of Hamburg, editor of Heinrich Heine's complete works, is writing a biography of the author so ably brought out by him. It is calculated to fill two stout volumes, a portion of which (Part I. of Vol. I.) has just been published by the firm of F. Duncker, at Berlin. It is full of interesting matter, and gives ample proof that Herr Strodtmann, since the publication of the melo-dramatic *canto* which at that time (1850) he called a 'Life of Gottfried Kinkel,' has made steady progress in the art of writing biography. The portion before us contains some hitherto unprinted letters of Heine,—among others, a very droll one about the good town of Hamburg, written there in

Heine's earlier time. "Here," he says, "does not reign the wicked Macbeth; oh, no, here reigns *Banco!*" And in another place: "Hamburg is the best of republics. Its habits are *englisch* (that word, in German, denoting *English* as well as *angelic*), and its eating is divine. However much the Christian theologians of this city may quarrel as to the importance of supper (again an ambiguity, the German word *Abendmahl* being principally used when speaking of the Lord's Supper), they perfectly agree as to the importance of dinner." Heine, one sees, is always the same; witty, but wicked.

A young Russian lady, aged twenty-four, has just been invested with the degree of Doctor of Medicine by the University of Zurich. The speech made on that occasion by Professor Edmund Rose, son of the celebrated mineralogist, ought to be translated by the advocates of women's rights, and would show that it is not America alone which has admitted women to the ranks of the medical profession. Fifty years ago, according to this speech, a woman took the degree of M.D. at Giessen. We may add, that all German towns have the institution of midwives examined by the State and duly qualified, though not allowed to usurp any of the distinctive privileges of the doctor. Prof. Rose compares the slavery of sex to the slavery of colour, and hopes that the one will not long survive the other.

Herr Schrötter has laid a very important paper before the Academy of Sciences of Vienna on gas made from the residue of the manufacture of petroleum. The results of carefully conducted experiments are, that this new gas gives off less carbonic acid and less heat than ordinary coal-gas; that its illuminating power, as compared with the latter, is as 3 to 1; and that in 100 parts there are 17.4 of ethylene, 58.3 of marsh gas, and 24.3 of hydrogen.

It may be that Turin is comforting itself with science for the loss of its political distinction, for the twenty-third volume of 'Memorie della Reale Accademia delle Scienze,' of that city, is of unusual bulk, and contains papers of great importance, illustrated by remarkably well-executed plates. Among the subjects treated of we find, 'On the Law of the Cooling of Spherical Bodies, and on the Expression of the Solar Heat in the Circumpolar Latitudes of the Earth,' by the late Baron Plana,—"On the Measure of the Amplification of Optical Instruments, and on the Use of a Megameter for its Determination," and 'On an Air Barometer for the Measure of Small Heights,' both by Professor G. Govi,—"On the Gold contained in the Auriferous Veins of the Val Anzasca,"—"On a Specimen of Gneiss with Prints of Equisetum." This paper is illustrated by a photograph which looks almost as real as the original fragment of rock; and the lithograph plates to the paper on the corals of the Antilles are deftly touched and beautifully finished, though not equal to the wonderful lithography with which the Academy at Vienna distinguishes its 'Denkschriften.' We wish our scientific societies, who are much given to hard, chalky illustrations, would take pattern by what is produced in Austria and Italy. Other papers in the volume are on subjects of natural history: Dr. Giracca contributes 'New Experiments on the Arrest of the Heart by Galvanization of the Vagus Nerve'; and Mr. E. Tissot, 'A Geological Study on the Isthmus of Suez, in regard to the Execution of the Works of the Maritime Canal,' with a large map showing a plan and section of the whole route. With all this to show for the sciences of observation, the Academy has not been inactive in its department of moral, historical, and philological science, as testified by the very learned papers which make up one-half of the volume.

THE SOCIETY OF PAINTERS IN WATER COLOURS—THE WINTER EXHIBITION OF SKETCHES AND STUDIES by the Members is NOW OPEN, 5, Pall Mall East. Ten till Five.—Admission, 1*s.* Gas on dark days.

WILLIAM CALLOW, Secretary.

GUSTAVE DORÉ'S Great PAINTINGS are NOW ON EXHIBITION at the EGYPTIAN HALL, Piccadilly. Open daily from Eleven A.M. till Six P.M.—Admission, 1*s.* Season Tickets, available for Three Months, 5*s.* The Hall is lighted up day and night.

INSTITUTE of PAINTERS in WATER COLOURS.—The WINTER EXHIBITION of DRAWINGS and SKETCHES by the Members is NOW OPEN.—Gallery, 33, Pall Mall.

JAMES FAHEY, Secretary.

MR. MOREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Ross Bonheur—Clarkson Stanfield, R.A.—Meissonnier—Alma Tadema—Gérôme—Frère—Landelle—T. Ford, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Fickesgill, R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Liddell—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC.—The "WAG-HER-EYES" of the Moon actually displayed at the ROYAL POLYTECHNIC, for the gratification of the sceptical, showing the playful habits of the spectral "Man in the Moon." Open 12 till 5, 7 till 10.—Admission, 1s.

SCIENCE

A Treatise on Frictional Electricity, in Theory and Practice. By Sir William Snow Harris. Edited, with a Memoir of the Author, by Charles Tomlinson. (Virtue & Co.)

Les Phénomènes de la Physique. Par Amédée Guillemin. (Hachette & Co.)

Two books are before us. They differ exceedingly in appearance. The first is a very unpretending little volume, of less than 300 pages, ordinarily printed, with a few woodcuts, which are roughly, and often carelessly, executed. The second is a handsome royal octavo volume of 780 pages, beautifully printed on fine paper, with numerous woodcuts, most delicately and correctly engraved, and several plates, which are good examples of printing in colours. These books differ yet more seriously in their contents. The first is the work of a man who, for nearly half a century, had devoted all the powers of a vigorous mind to the investigation of the subject "Frictional Electricity," about which he writes. The second is the result of the industry of one who has carefully studied the labours of men of science, and thus made himself familiar with the physical phenomena about which he writes in an attractive style. The author of the small volume belongs to that class who are distinguished by Bacon, in his 'New Atlantis,' as those "that try new experiments, such as themselves think good. These we call 'pioneers' or 'miners.'" And the author of the more pretending volume is equally well described amongst the labourers in Solomon's House as of those "that collect the experiments which are in all books. These we call 'depre-dators.'" Notwithstanding these points of dissimilarity, it is thought advisable to comprehend our notice of these volumes within the same article, especially as they have one feature in common. Sir William Snow Harris does not regard mathematical analysis with any special favour. It is, he says, "an instrument which many minds do not require, and which is often very greatly abused and overworked by persons who, conscious of their knowledge of symbolical arithmetic, are rather content to exemplify processes than to investigate truth. M. Amédée Guillemin, in his attempts to give "une idée suffisamment claire et juste de la science," has entirely avoided mathematics.

In the "author's Preface," written a short time before his death, Harris, with a little bitterness, but with much truth, says:—"We substitute a sort of paper philosophy, based upon data, which are rather taken for granted than definitively proved, for the philosophy of nature, and really close the door upon further inquiry. Things are taken for granted upon authority, much in the way of the philosophers of Aristotle, and the result is, that it is difficult to obtain anything like candid consideration of facts which do not fall in with what is denominated *par excellence* The Theory." These words were

penned with especial reference to the position in which Sir W. S. Harris found himself placed in relation to the Royal Society, when, in 1861 and in 1864, he presented papers on an Electrical Instrument and on the laws of Electrical Distribution, which papers were not thought deserving of a place in the "Transactions." During thirty years, Sir W. S. Harris was most assiduously engaged in securing the introduction of his system of lightning conductors to the navy, and adapting them to large public buildings; then, having succeeded in his desire to see the results of his investigations brought to the test of practical application, and having been rewarded by the nation, he returned to his experimental researches in Frictional Electricity. He was little prepared, however, to find that the world of thought had advanced, and that the labours of creative minds had placed electrical science in such a position that mathematical deductions, the result of rigorous analysis, had established laws of the most refined description. Harris's inductive advances were far in the rear of the deductive strides which had been made, and hence his papers received less attention than they merited. Harris was galled at the treatment he had received; and as years began to whiten the head and weaken the eye, a slight neglect is magnified into a grievous wrong. It evidently was under the influence of this feeling that he wrote the Preface from which we have already quoted, endeavouring to show that mathematical science had done but little for the advancement of truth, which was developed alone by the labours of experimental philosophers.

We have already said there is much truth in the argument of the Preface to 'Frictional Electricity,' but it is not all true. Experimental science and mathematical analysis afford mutual aid; they serve as checks, as corrective one on the other. To mathematical science the world owes the theory of universal gravitation, and all that exactness which belongs to astronomy; but it must not be forgotten that Newton started on his grand inquiry from the experimental examination of the conditions impressed upon an inert body in its fall to the earth. "We must never forget," writes Harris, "that it is the experimental labours upon which all our knowledge of nature mainly reposes." There is, however, certainly a tendency with most mathematicians to give an undue value to their labours, forgetting that mathematics are entirely dependent on principles *given*, which principles are sought out, and, as far as possible, established by experimental science. Sir William Hamilton says, "In mathematics we always depart from the definition; in philosophy with the definition we usually end. Mathematics know nothing of causes; the research of causes is philosophy. The truth of mathematics is the *harmony of thought and thought*; the truth of philosophy is the *harmony of thought and existence*."

The author's Preface, upon which we have been induced to remark, may be considered as an apology for the absence of mathematics in his 'Treatise.' This was not necessary. Sir William Snow Harris was writing, not for electricians, but for the public. His object was, like that of Amédée Guillemin, to give a simple exposition of facts; to make known, with all possible clearness, the laws which physical science has elucidated. In this he has been very successful; and every student in electricity should carefully read that which Harris has written. So remarkable have been the results obtained from the investigations into the phenomena of Voltaic and magnetic electricity, that mechanical or frictional electricity is put aside as a subject no longer worthy of continued attention.

It is not possible, perhaps, to persuade an active mind of the advantages to be derived from an entire devotion to one line of research. We can scarcely expect the investigator of the phenomena of electrical attraction and repulsion to resist the charms of those brilliant results to which we owe the electric telegraph and all the beautiful effects of electric illumination. Yet it is important to remember that the peculiar form of electrical force, which was first made known to man by some ancient Grecian rubbing a piece of amber, and which has received a searching examination by such men as Franklin, Coulomb, and Faraday, and which has been submitted to the comprehensive analysis of Poisson, La Place, Biot, and others, is still "a wonder and a mystery," waiting to reward the painstaking and unprejudiced investigator by the development of truths which shall lead "to a more complete knowledge of those unseen yet astounding powers of nature the effects of which we daily experience." Sir W. Snow Harris again says, "It is to be regretted that so few experiments have been instituted of a simple and direct kind, with a view of elucidating the laws of electricity considered simply as a physical power, and without reference to any theoretical assumption as to its occult qualities."

It should be stated that the first part of this 'Treatise,' embracing "Elementary Electrical Phenomena," was finally revised by Sir W. Snow Harris before his death, which took place on the 22nd of January, 1867. The second part, "On the Laws of Electrical Force," was, unfortunately, left by him in a confused and unsatisfactory state. This is greatly to be regretted; for although Mr. Charles Tomlinson, to whose care the papers were committed by Lady Harris, has performed his task with all that zealous care which might be expected from an attached friend and an accomplished man of science, still we discover an incompleteness, which could not perhaps have been avoided, but which detracts greatly from the value of this section of the book. Two lectures on "Atmospheric Electricity and Protection from Lightning" are given. These are valuable, as the subject was one with which Sir W. Snow Harris was peculiarly fitted to deal.

'Les Phénomènes de la Physique' does not require any long notice from us. M. Amédée Guillemin treats of Weight, Sound, Heat, Electricity, and Light in a very lucid manner. He has evidently studied the best authorities, and he has explained the known laws by which the physical forces are regulated with much precision. His work is illustrated by a great number of beautifully-executed wood engravings and some coloured plates of considerable merit, which serve to render the more obscure and delicate phenomena with which he has to deal yet clearer to his readers.

When we look at this costly volume and some others which have of late years been issued from the Parisian press, we ask ourselves, How is it that England does not possess a public to whom such works on science would be as acceptable as they must be to a large body of readers in France? Certain it is, that our publishers have not found such books remunerative, and therefore they are not produced. Is it that science is entirely neglected in the education of the young in Great Britain, whereas it is encouraged on the Continent?

SOCIETIES.

ROYAL.—Jan. 16.—General Sabine, President, in the chair.—The following paper was read: 'Notices of some Parts of the Surface of the Moon,' by Prof. J. Phillips.

GEOLOGICAL.—Jan. 8.—W. W. Smyth, President, in the chair.—Messrs. F. Fedden, Major

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Sir G. Wingate, and J. B. Redman were elected Fellows.—The following communications were read: 'Notes on the Lower Lias of Bristol,' by Mr. W. W. Stoddart; 'On the Lower Lias Beds occurring at Cotham, Bedminster, and Keynsham, near Bristol,' by Mr. C. O. Groom-Napier; and 'On the Dentition of *Rhinoceros Etruscus*, Falc.,' by Mr. W. B. Dawkins.

ASIATIC.—Jan. 20.—Lord Strangford, President, in the chair.—A paper was read, entitled 'Materials for the History of India for the Six Hundred Years of Mohammedan Rule previous to the Foundation of the British Indian Empire,' Part I., by Major W. Nassau Lees. The author began by giving an estimate of the character and merits of the Mohammedan historians of India generally, and showed that, in spite of their shortcomings, many useful deductions may be drawn from the facts and events found recorded in their pages. Passing a high encomium on the late Sir Henry M. Elliot, who was prevented by an early death from carrying out his design of printing or lithographing a uniform edition of the Mohammedan historians of India, he expressed his regret that so little has been done since towards rescuing from destruction the historical records of that period. He then proceeded to give an account of some of the historical works printed by himself in the Persian series of the "Bibliotheca Indica," and of the principles followed in the selection and editing of those works, e.g., the *Tārīkh-i-Baihaqi*, which is a portion of the *Tārīkh Al-i-Subuktaqin*, and drew attention to others deserving of an early publication. Amongst these are the *Tārīkh-i-Yamini*, the history of Abu Rihān al-Bīrūnī, the *Tārīkh-i-Rashidi*, the *Tāj el-Maāsir*, and many others, into the character and contents of which he entered at length.—The President then mentioned that he was authorized by Mr. E. Thomas to state that he had succeeded in making a preliminary translation of the bilingual Pehlvi inscriptions at Hājjābād, near Persepolis. The documents in question consist of two divisions, the opening prœdium being devoted to the record of the ascent and titles of Sapor the First of Persia (A.D. 240-71), while the conclusion embodies his direct profession of faith as a Christian, including even the invocation of the name of Jesus. Sapor was known to have abandoned the creed of his fathers, but was supposed to have embraced the tenets of his contemporary Manes. This manifesto, however, renders it more probable that the hasty flight of the latter from Persia was dictated by Sapor's objections to the attempted degradation of Christianity by its amalgamation with Zoroastrianism, which was the compromise advocated in the Manichean doctrine. Mr. Thomas's paper will appear in the forthcoming number of the Society's Journal.

SOCIETY OF ANTIQUARIES.—Jan. 16.—W. H. Black, Esq., in the chair.—Mr. W. H. Overall, of the Guildhall Library, exhibited a monumental stone taken from Paulicæpeum during the occupation of Kertch by the English army in 1855.—Col. L. Fox exhibited a very beautiful ring brooch from Lough Neagh, and two small inscribed fibule, also found in Ireland.—The Rev. W. Greenwell exhibited two stone axes from the north of England.—Mr. Byles exhibited a small *niccolo* intaglio, and a curious bronze object of "late Celtic" work.—Mr. A. Nesbitt communicated a paper on St. Peter's Chair.

INSTITUTE OF BRITISH ARCHITECTS.—Jan. 6.—The following papers were read: 'On Mural Paintings for Penkill Castle, Ayrshire,' by Mr. W. B. Scott; and a communication from J. M'Lean, Esq., descriptive of the old roof recently discovered over the nave at West Church, Stirling.—A letter was also read from M. Kaftangiogli, Honorary and Corresponding Member at Athens.—Prof. Donaldson announced that the President, W. Tite, Esq. M.P., had presented to the Institute the sum of 500*l.*, to be laid out in the purchase of books for the library.

Jan. 20.—Mr. E. l'Anson read a paper on 'The

Kremlin of Moscow, and the Architecture of that City.'

STATISTICAL.—Jan. 21.—Col. Sykes, M.P., in the chair.—P. Vanderbyl, Esq., M.P., was elected a Fellow.—A paper was read by Mr. R. D. Baxter, M.A., entitled 'Our National Income.'—In opening his paper Mr. Baxter said that there could scarcely be an inquiry more interesting to those who took a pride in the country than the investigation of the statistics of our national income. What were the means and aggregate wages of our labouring population, what the numbers and aggregate profits of the middle classes, what the revenues of our great proprietors and capitalists, and what the pecuniary strength of the nation to bear the burdens annually falling upon us? What capital in land and goods and money was stored up for our subsistence and for carrying out our enterprise? What was the relative magnitude of our National Debt? What progress had been made since the beginning of the century in the increase of our income and the accumulation of savings? And what were the risks to which our wealth was exposed, and the precautions that ought to be taken for our own protection and for the safety of posterity? Having detailed the available data which afforded materials for such an inquiry, the lecturer proceeded to classify the population into the income classes and dependent classes. From the census tables of 1861 it was possible to ascertain, with tolerable accuracy, the number of persons who might be presumed to have independent incomes. In England and Wales they were as follows in 1861:—1, persons with independent incomes (men, boys, women, and girls), 9,289,000; 2, persons without independent incomes, 10,626,000. He would classify the persons with independent incomes into the upper and middle classes on the one hand, and the manual labour classes on the other. As regarded England and Wales, in 1861, the totals were:—1, upper and middle classes, 1,943,000; 2, manual labour classes, 7,346,000. So that the upper and middle classes with incomes of their own were rather more than one-fifth of the total income classes, or one-fourth of the similar members of the manual labour classes. From 1861 to 1866 the increase of the income classes had been as follows in England and Wales:—Upper and middle classes (one-fifth), 110,000; manual labour classes (four-fifths), 440,000—total increase, 550,000. Of the population of the United Kingdom there were in 1861 13,270,500 persons with independent incomes and 15,506,500 without independent incomes. In 1867 the upper and middle classes in England and Wales were 5,000,000 in round numbers, and of these nearly three persons were dependent for every two with independent incomes. The manual labour classes were 16,000,000 in round numbers, and were almost equally divided between earners and non-earners. In Scotland at the same time the upper and middle classes were 692,000, and the manual labour classes were 2,460,000. In Ireland at the same time the upper and middle classes were 1,056,000, and the manual labour classes were 4,501,000. The numbers for the United Kingdom in 1867 were as follows:—Upper and middle classes with independent incomes, 2,759,000; dependent, 3,859,000—total, 6,618,000. Manual labour classes with independent incomes, 10,961,000; dependent, 12,130,000—total, 23,091,000. Having given an elaborate syllabus of the incomes of England and Wales, Scotland, and Ireland separately, the lecturer said they would now be able to add together the aggregate incomes of these countries, and obtain the income of the United Kingdom. In 1867 the gross income of the United Kingdom was as follows:—Upper and middle classes, 496,734,000*l.*; manual labour class, 324,645,000*l.*—total, 821,379,000*l.* In round numbers their earnings were 500,000,000*l.* plus 325,000,000*l.*, making a total of 825,000,000*l.*, an amount exceeding all previous calculations of the income of the nation. It was a wonderful thing that the gross annual income of the United Kingdom should exceed by 47,000,000*l.* the whole 778,000,000*l.* of the permanent National Debt. After the reading of the paper, a vote of thanks was accorded to the lecturer.

NUMISMATIC.—Jan. 16.—W. S. W. Vaux, Esq., in the chair.—Capt. C. C. Abbott, Messrs. J. Cameron and J. S. Wyon were elected Members.—Mr. Corkran exhibited electrotypes of two remarkable *moutons d'or*, of great rarity.—Mr. Smallfield exhibited a pewter piece of the time of Elizabeth, found in the Thames.—Mr. Evans exhibited a coin of the Vandal King Genseric, struck at Carthage.—Mr. Evans read a paper by J. F. W. de Salis, Esq., 'On Roman Coins struck in Britain.'—Mr. Vaux made some remarks on the Stamford find (2,942 coins), which principally consists of coins of Henry the Fourth, Fifth and Sixth; he also called the attention of the Society to a large find of English and Venetian coins (7,000) at Highbury.

CHEMICAL.—Jan. 16.—Dr. Warren De La Rue, President, in the chair.—The following candidates were elected Fellows: Messrs. G. W. Child, E. Chapman, W. G. Mason, P. Griess, and Capt. A. Walker.—A paper, 'On the Isomeric Forms of Valeric Acid,' was read by the Secretary.—Dr. Debus advanced some theoretical considerations regarding thioformic acid; after which Dr. Frankland delivered a lecture on Water Analysis. Dr. Frankland examined the methods of effecting analyses of waters in general use among chemists; he proposed modifications of some of the processes, and the substitution by new ones of others, by which proceeding sources of error might be obviated. The method of effecting water analysis proposed by the lecturer was remarkably elaborate.

SOCIETY OF ARTS.—Jan. 15.—S. Teulon, Esq., Treasurer, in the chair.—The paper read was, 'Details of a Project for the Preparation and Distribution of Hot Food, by delivery Service at the Homes of the People, in Cities and Towns,' by Mr. W. Riddle, C.E.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Entomological, 7.—Anniversary.
Geographical, 8.—Livingstone Search Expedition, Mr. Young.
—Actuaries, 7.—Arrangement of Commutation, or D & N Tables, Mr. Chisholm.
Tues. Engineers, 8.—Freshwater Floods of Rivers, Colonel O'Connell.
Wed. Society of Arts, 8.—Climate, &c. of Natal, Dr. Mann.
Tues. Royal Institution, 3.—Faraday's Discoveries, Professor Tyndall.
—Royal Academy, 8.—Architecture, Mr. Scott.
—Royal, 8.
—Antiquaries, 8.—St. George's Chapel, Windsor, by Sir P. Hoby, 6 Ed. VI., Rev. G. F. Townsend.
Fri. Royal Institution, 8.—Public School Education, Rev. F. W. Farrar.
Sat. Royal Institution, 3.—Non-Metallic Elements, Prof. Roscoe.

FINE ARTS

Photographs Published by the Architectural Photographic Association. (Cundall & Fleming.)

HERE are twenty-two examples of extraordinary beauty in photography, representing, as compared with former issues of the same kind by the same Association, an unusually large proportion of picturesque, as distinct from architectural, subjects, and, consequently, appealing to a more popular order of purchasers than before. Preceding issues have dealt with the Early English Gothic of Wells Cathedral; the Romanesque, or rather semi-classic, art of the south of France, near the mouths of the Rhone, as at Avignon, St. Gilles, Tarascon, and Lyons; the Romanesque and Gothic of central France at Bourges, Vezelay, Auxerre, Arles, and Sens; the unmixt Gothic in its great central field, the north of France, at Amiens, Luzarches, Nogent les Vierges, and Vertheuil. This time the skill of the photographers to the Association has been directed to the banks of the Rhine and the Moselle, and we have a larger proportion of domestic specimens, as the famous Schloss Elz, which is rather a house than a castle; old houses at Rhense and Boppard; and the grim Black Gate at Treves, a relic of Roman dominion, which in stern stateliness admirably expresses the characters of that Roman justice which

used this bold and massive structure at once for the portal to the northern metropolis of the empire and a Gate of Justice, where in the ancient way, perhaps the most ancient way, the highest law of the imperial rule was administered. It was the Newgate of *Augusta Trevorum*, and in its rude dignity and ponderous strength not unaptly recalls the nature of its builders, as they faced with it the wilderness of the barbarian north. It was probably the work of Constantine the Great, and must have held Julian, Valentinian, and Theodosius in its tiers of basilicas, or justice halls. These, with Gratian and Valens, must have crossed its open internal court as they left or entered the city, or descended from the basilicas. The photograph before us, though stern and solid enough in expression, and very clear, is not rendered pathetic by the selection of light and shade. It shows, however, what is more interesting to architects, the apse which was added by Archbishop Poppo, at a time when the ecclesiastical princes of this electorate were powers in the world, and sent out and in by this portal large armies of men. Following the ordinary fate of basilicas, the *Porta Nigra*, or *Porta Martis*, was converted into three churches by the addition of a Romanesque apse, which, rising to the level of the battlements, served all three, and is surmounted by the characteristic open gallery beneath the roof, so very often found in that Rhenish Romanesque architecture to which this series of photographs is largely devoted. The episcopal successors of the Romans at Treves not only kept considerable military forces at home, but Fortunatus, of Poitiers, tells us of that stronghold which Nicet the bishop erected on the Moselle, and garnished with thirty towers, the curtain walls of which encircled a large extent of land, some of which was cultivated.

Schloss Elz, probably the most famous of picturesque edifices in all Germany, stands upon a rock that rises from among trees in a secluded valley. It is impossible, writes Mr. Seddon, who visited the place not long since, to approach this quaint baronial residence with any ordinary vehicle nearer than half a mile, the roads are in such a dreadful state of disrepair. Up to a very late period this building, like our own Cotehele on the Tamar, and The Mote at Ightham, Kent, remained with little alteration from ancient days, and contained much that was interesting in furniture and appearance. Something like "restoration" has not added to its antiquarian value and artistic interest. Its tourelles, pinnacles, and many-angled dormers, its oddly-placed windows and many faces, render it charmingly picturesque. The apse of Heisterbach Abbey, in the Seibengebirge, now standing ruined in a sort of show garden, not unlike our Netley Abbey. It is the sole relic of a once noble Cistercian house, near which are the fishponds, once very important feeders to the wealth of the monks. The place was ruined by the French. It is a gem of early Transition character, comprising, with the radiating chapels, the eastern end of the abbey church. Like many buildings of its date and character, this apse has seven openings in two tiers, with a semi-circular roof of segmental form, joined with ribs that meet in the centre. The openings of the upper tier are splayed inwards and downwards through the thickness of the wall, and spring from six most beautifully designed shafts, with caps that put one in mind of Early English art of exquisite character. The arcade is stilted, the bases of the piers rest on a cornice or string moulding, which runs round the apse; beneath this is the second arcade of coupled shafts of fine Romanesque work. Thus, the style of this fragment alone would indicate

the transitional state of architecture at the period when it was erected: this was c. 1202—1233. Like all Cistercian houses, it was placed low, near a river, and among woods, which almost concealed it from the traveller; like the same, the structure had no western towers, and its roof bore only a light belfry of wood over the crossing. Like these structures also, its internal lighting, as described in the plans prepared by Boisserée, must have been of the most impressive character, whereby the light was concentrated on the neighbourhood of the altar by means of two enormous transept windows or circles; the nave was very long, the choir very short, and the transept dwarfed; there were no galleries. All these are characteristics of Cistercian houses, and partly exemplified in the sister-church of this order at Villers la Ville, near Genappe, which derives from nearly the same period as that at Heisterbach. A series of bull's-eyes formed a sort of rudimentary clerestory at Heisterbach. The abbey was famous for the caligraphic and illuminating powers of its monks. Except when seriously injured in the war between Archbishop Ernest of Bavaria and Gebhard of Waldbourg, 1588, the place remained perfect until Murat pulled it down to fortify Wesel. It now belongs to Count von der Lippe.

The student of architectural carving will thank the publishers of this series for the beautifully clear transcripts of architectonic sculpture which it comprises from Andernach and Treves; these are of Romanesque character, of rather advanced kind, and as valuable in their execution as in their designs of birds, beasts, and human demi-figures, intertwined with foliage of the acanthus order. We could have wished for more examples of sculptural nature, including tombs and statues, than this series contains. The triple-arched recessed tomb, which is referred to above as an example of carving from Treves, is taken from the cathedral; and so also was the very fine single-arched tomb which accompanies it here. The former is the better, and, doubtless, original, which cannot be the character of its fellow. The triple-arched tomb is Transitional Romanesque, with a rich moulding of scroll-work of leaves and stems upon the arches, in a form that is common enough in works of this order, and clearly derived from classic ornaments similarly employed. A larger representation of another subject in detail would have been more desirable than that which appears of the beautiful fountain at the west end of the church at Sayn, which has a fellow at Heisterbach. The former fountain was surely more valuable than the front of the church, which has been made most important in the photograph before us. Limburg-on-the-Lahn, with the exterior and interior of its very interesting cathedral, is of more advanced style than the examples before named. Being erected in 1213-42, it shows, in the prevalence of elements of Pointed character, the rapid progress of the transition from the round-arched to the lancet modes of composition. Externally this edifice has attracted frequent admiration from travellers, by the noble grouping of its towers, the western pair of which are, unfortunately, marred, by the intrusion of a wooden hanging gallery, which connects their inner faces far above the gable,—a clumsy arrangement, sometimes observed in other parts of the Continent than the Rhine country. In this church is another beautiful font, of richer but less elegant character than that at Sayn.

Laach Abbey, on the borders of the beautiful lake, is pure Romanesque in style, and among the most important and interesting relics of

that part of Germany which is so rich in like treasures. It was begun by Henry the First, Count Palatine, in 1095, for a convent of Benedictine monks, but not finished or consecrated until after the middle of the next century. At the west end is one of the few remaining parvies, or western cloister-like porches. The noblest portion is the grouping of the six towers on the exterior, which render the building at once grave and striking, as shown in No. 7. A view a little more to the left would have made a better composition than that of the photograph before us; see the sketch of the church from this point in Mr. Petit's 'Remarks on Church Architecture,' vol. i. p. 82. No. 16. of this series represents the entrance to the curious parvise, which is a model of architectural design; in composition and decoration, nothing of its kind, to our knowledge, surpasses this very masculine and yet most elegant structure. Like so many other of the buildings here illustrated, it is of Transitional character. The mouldings of the archivolt to the central doorway charm us in every respect. We commend it in general and in detail to our readers, lay and professional. The church at Münster-Maifeld, of combined Romanesque (transitional) and Gothic character, is one of the most interesting studies to the architect who appreciates variety of composition at a high rate. Besides the above mentioned, we have in this series the church at Boppard, the apse gallery at Andernach, and four views of the churches at Treves; all admirable photographs.

FINE-ART GOSSIP.

WE understand that the authorities of the National Gallery, lamenting the probable cessation of the most valuable annual exhibition of pictures by the old masters and deceased British artists at the British Institution, are in treaty with the proprietors of the last-named gallery for the further hiring of their premises in Pall Mall, in order to the carrying on of the gatherings of pictures on loan from the best furnished English private collections. It will be good news to the lovers of fine art if this now time-honoured exhibition of the finest old pictures is not suffered to lapse. A collection of works of art on loan, comprising specimens of the minor arts as well as of paintings, might very profitably and properly be made in the excellent rooms at the British Institution. Why could not some competent body like the Burlington Club, as was of late suggested, undertake the office of maintaining in the convenient place of Pall Mall the former character of the lately-closed gallery?

Lovers of Bewick will be pleased to hear that Mr. Edwin Pearson, of St. Martin's Lane, has just re-issued 'A Pretty Book of Pictures for little Masters and Misses,' or, Tommy Trip's History of Birds and Beasts, from the fifteenth edition, with the text written by Goldsmith, and imprints from the original blocks by Bewick, and a highly appreciating preface by the publisher. The preface is followed by "some account of the author Tommy Trip, and of his dog Jouler," as in the original. The wood engravings are, as might be expected, rather faint in tone; but they sufficiently well represent the beauty and characteristic drawing, craft, and profound knowledge of form which appear in the wood-blocks. The entire series of these blocks was purchased by Mr. Pearson from Mr. Bohn, who obtained them of Emerson Charnley, of Newcastle-on-Tyne, to whom they came with others, 1,200 in all, of Bewick's works. 'Tommy Trip' comprises, according to Miss Bewick, the artist's daughter, the earliest cuts by her father of birds and beasts. They have thus an additional interest to that which is proper to them as works of art. In the copy of the re-issue sent to us the cuts are printed on India paper with obvious care; the book itself is capitally got up.

Mr. Murray will publish immediately a rejoinder to the lately-issued pamphlet by Mr. E. W. Pugin,

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'Who was the Art-Architect of the Houses of Parliament?' (Longmans), which lies on our table for examination with its intended supplement. The latter and new issue is announced to contain a statement of facts which will set the much-vexed matter in question at rest.

It is worthy of note, as a sign of the time, that we have not, although far advanced in the season for such transactions, as yet had occasion to report a single sale of pictures by auction. Last year, and the year before it, we reported, week by week, the occurrence of numerous sales of works of art at very high prices. Now the auctions are confined to very unimportant productions, which appear to produce corresponding biddings.—The exhibition of Mr. Holman Hunt's new picture from Keats's 'Isabella' is, so far as we have heard, the sole display of the kind which is intended for the current season. This will probably happen in a month or two. Further, artists in general seem to be reserving themselves for the present in production; or, as we happen to know in one or two cases, devoting their energies to works of unusual gravity, not to be finished at once.

The obituary of this week notes the departure of Mr. Thurston Thompson, the very skilful photographer, for many years connected with the South Kensington Museum.

The old tower of the church at Monk Wearmouth—one of the most interesting of our very ancient architectural relics—is reported to be in great danger of falling to the earth. Steps should be taken for the preservation of this structure.

The Belgian Academy of Fine Arts has offered several prizes of 1,000 francs each for the best essays on the following subjects:—1. An historical account of medal engraving in Belgium from 1600 to 1794, including the biography of the artists and a criticism on their works. 2. An inquiry into the period when Italian architecture affected that of the Low Countries, and for indications of the effect of the former upon the latter, as shown in the works executed; also, for the names of the persons who were influential in bringing about the transition from one style to the other.

MUSIC AND THE DRAMA

MR. JOSEPH BARNBY'S CHOIR, St. James's Hall.—The FIRST SUBSCRIPTION CONCERT will take place on WEDNESDAY EVENING NEXT, January 29, at Eight o'clock. The Selections will be entirely from the works of Mendelssohn, and include 'Athalia' and the 'Reformation Symphony.' Solo Vocalists: Madame Lemmens-Sherrington, Miss Emily Spiller, and Miss Julia Elton. The Illustrative Verses will be read by Mr. Henry Marston. Conductor, Mr. Barnby. The orchestra will include the principal members of the bands of the Royal Italian Opera, Covent Garden, Her Majesty's Theatre, the Philharmonic Society, Sacred Harmonic Society, &c. Subscription to the Four Concerts—Stalls, 12s.; Balcony, 10s. 6d. For Single Concert—Stalls, 7s. 6d.; Family Ticket to admit Four, 25s.; Balcony reserved, 5s.; Balcony (unreserved), 3s.; Area reserved, 4s.; Unreserved, 2s.; Admission, 1s.—Tickets may be obtained at Messrs. Novell, Ever & Co., 1, Rogers Street, and 35, Poultry; of the principal Music-sellers; and Austin's Ticket Office, St. James's Hall.

MR. HENRY LESLIE'S CONCERTS, ST. JAMES'S HALL.—ORCHESTRAL AND CHORAL CONCERTS, on THURSDAY EVENINGS, Feb. 6, 20; March 5, 19, 26. Choral Concerts on Feb. 13, 27; March 12; and April 2.—Mendelssohn's 'Edipus,' 'Midsummer Night's Dream' Music and 'Reformation Symphony.' Cherubini's 'Inclina Domine,' Beethoven's 'Choral Fantasy,' Gounod's 'Messe Solennelle,' with Selections from Handel, Mozart, Schubert, Bach, Mendelssohn, Beethoven, &c. Madrigals and Part Songs, Songs and Glee, by Purcell, Arne, Bishop, &c. The most eminent Artists. Professional Band of Sixty. Mr. Henry Leslie's Choir.—Tickets (at popular prices) and Prospectuses at all the Music-sellers, and Austin's Ticket Office.

J. F. BARNETT'S 'ANCIENT MARINER' CANTATA, produced at the late Birmingham Musical Festival, will be performed for the first time in London at his Grand Orchestral and Choral Concert, St. James's Hall, TUESDAY EVENING, February 11. Principal Vocalists: the Sisters Doris, their first appearance in London; Mr. George Perren and Mr. Renwick. Solo Pianoforte, Mr. J. F. Barnett. Orchestra and Chorus, 350 performers.—Stalls, 10s. 6d.; Reserved Seats, 7s. 6d.; Unreserved Balcony, 5s.—To be had of the principal Libraries and Music-sellers, Austin's Ticket Office, and Mr. J. F. Barnett, 21, Brecknock Crescent, N.W.

HAYMARKET.—We are indebted to Mr. Stirling Coyne for a new comedietta, which, though slight in its construction, possesses considerable merit. It is called 'The Broken-hearted Club,' and consists of one act. New to the stage, it is not a stranger to the reading public, having appeared, as a sketch, in a Christmas annual. *Mrs. Lovebird*, a clever widow (Mrs. Chippendale), and her female friends, resolve on hiding themselves from the world in a villa at Norwood, and form a sisterhood to defend themselves from the persecutions of provoking man. We are at once

introduced to their consultations, and made acquainted with their grievances and proposed remedies. Their refuge is not long kept sacred. A retired officer, *Major M'Cool* (Mr. Braid), with true Irish audacity, invades their retreat. He is seen by two of the younger ladies suspended by his coat-tails from the branches of a tree, into which he had climbed for the purpose of delivering a shuttlecock which had been despatched thither from the battledores of *Miss Cissy Maythorne* (Miss Iona Burke) and *Miss Camilla Spooner* (Miss Dalton). The alarm is soon communicated to the whole sisterhood, who hear the Major singing outside. *Mrs. Lovebird* takes on herself the task of meeting the danger; but finds her match in the Major, who has, of course, a design on her hand and fortune, and succeeds. The scene is very amusing. The other ladies find lovers also. The whole party, accordingly, change their intentions, and the club is dissolved. The dialogue is sparkling, and the situations managed with so much neatness that the success of the piece was never for a moment imperilled.

MUSICAL AND DRAMATIC GOSSIP.

Schubert's *Ottet*, one of the most sterling additions made, for many a long year, to our store of chamber music, is shortly to be repeated at the *Popular Concerts*. Madame Schumann will appear there on Monday next.—The programmes of *Mr. Halle's* Thursday Concerts at Manchester improve (if that could be) in spirit and variety. [Take, for instance, his programme for Thursday week: Beethoven's Grand Symphony, No. 4, in B flat; the Overtures—'In the Highlands,' by Gade, to 'The Merry Wives of Windsor,' by Nicolai, and 'Fra Diavolo,' by Auber, and, for the first time, Mozart's Grand Concerto in E flat, for violin and viola, with orchestral accompaniments, and the new book of Mendelssohn's 'Lieder ohne Worte.'—Last Thursday's Oratorio was to be 'Elijah.'

The *Ballad Concerts* (more's the pity, we are constrained to say) go on. Perhaps they will die out of their own plurality.—A whimsically doleful entertainment, for "the benefit of the Boys' Home and the Girls' Home for Destitute Children not Convicted of Crime," came off on Tuesday, in the form of a Reading of no less sinister and criminal a tragedy than 'Macbeth,' with Lock's (or Eccles's) heavy and weak old music, presented by the orchestra and choir of the Civil Service Musical Society, the Quire Choir, the Trinity Choral Society, and several other amateur vocalists. Really, for the encouragement of innocence and virtue, something brighter might have been found than this gloomiest of all of tales of crimes and ingratitude, 'King Lear' being the gloomiest. And if ever tragedy wanted the stage, not the reader,—be the same Mrs. Kemble or Mr. Dickens,—it is 'Macbeth.'

"We are informed," says the *Musical Standard*, "that the Rev. R. Brown has resigned the Honorary Secretaryship to the Choir of the Ancient Concerts." It will surprise no one if these entertainments come to an end ere they begin.

Miss Emily Faithfull, of the Victoria Press, now comes before the public as the promoter of a "new musical instrument for ladies and amateurs generally. The Orchestrina imitates to great perfection the tone of the flute, oboe, clarinet, bassoon and French horn; and any person with a slight knowledge of the key-board of a pianoforte, may perform the most difficult music written for those instruments. Musical amateurs will know how difficult it is to meet with competent performers upon wind instruments. With the aid, however, of Evans's Orchestrina, many delightful compositions of orchestral character may now be fairly represented in chamber music." The lady who protests in the above, and who can promise that "a slight knowledge of a key-board" can qualify its possessor for the performance "of the most difficult music written for other instruments," is possibly unaware that, since the time of the Abbé Vogler (Mozart's "bête noire")—the master, nevertheless, of Weber and Meyerbeer,—there has always been some instrument of the kind here described; always (we cannot

help saying) an offence to the ears of people sensitive as to the tone produced, not by the machine, but by the player. A Swiss musical box is not more essentially unfeeling than the best of these substitutions and *succedanea*, which no taste nor physical individuality on the part of the performer can control or change. They are more insensate, because more pretending, than the *carillons* in the belfries of Low-Country churches, which owe so much of their charm to picturesque associations of architecture, to their speaking out into the free space of open air, and at hours, too, when people are disposed to pray or to praise. It might be urged, by those rejecting our view of the question, that the organ is as full of fancies and mechanical varieties as these poor instruments which aspire to supersede it. But then, the glory and the beauty of organ-music lie in vast combinations of sounds, subject to the great mind of a player, playing great music on a great instrument in a great place. Nothing analogous is to be found in the substitute which now, because of its cheapness, is so largely current.

Some forty-five years ago, in the days when 'Artaxerxes' kept the stage, and every candidate for opera honours had to venture in "Fly, soft ideas, fly," and "The Soldier tired," a great stir was made in the English musical world by the appearance of a new *Mandane*—pupil of Mr. Welsh, the master of Miss Stephens—who, it was announced, was to eclipse not only that siren, but the Billingtons and Maras of earlier days. This was Miss Wilson. The excitement entirely fulfilled its object. The lady, not without great real power and acquired enthusiasm, but incompletely taught as a vocalist, and thus incapable of taking permanent stand as a singer who could satisfy the public in other music besides Arne's coarse imitations of Italian *bravuras*, is said to have realized ten thousand pounds in her first year of English opera. But the light went out rapidly in proportion as the flame had been fierce. Other *Mandanes* appeared in that tiresome opera—Miss Paton (a real and great musician, though made unpleasing by the excess of her affectation and false sentiment), and Madame Feron-Glossop (against whom Madame Sala was pitted). The hollowness of Miss Wilson's acquirements could not long be concealed. Her voice early betrayed her. She left England for Italy, married her master, retired from public life, and died very recently. The days when any *Mandane* could coin a competence within a twelvemonth, however valuable her execution might be, are, happily for the health of English Art, gone, to return no more.

MISCELLANEA

Essays on a Liberal Education.—I shall be obliged if you will allow me to offer to your readers an explanation due to your remarks on my paper in 'Essays on a Liberal Education.' Your reviewer thinks I ought to have made fuller acknowledgments to Von Raumer, as in the first half of the essay I give no sign of being acquainted with any other authority. It is true that I do little to indicate other authorities by foot-notes, because almost every statement has been independently verified. But I have drawn, also, from Du Cange, Roscoe, Morhof, Eichhorn, Wood, and Hallam, besides less copious secondary sources, and from the fountain-heads. I prefaced the essay by a notice, that for parts of it *materials* were taken from Von Raumer and from Schmidt. These are chiefly original documents, which are printed by both historians. Many minor facts I owe to Von Raumer alone. Others are meant to counteract national and religious prejudices which he avows. I found him not quite fair to Italians and Frenchmen as against Germans, to Erasmus and the Jesuits as against Protestants, and to Calvin's friend, Sturm, as compared with Luther and Melancthon. For the latter half of the essay, I am supposed to have consulted only "half a dozen of the flimsiest works which have been published during the last four or five years." Yet I speak of English free schools from original documents; of Ascham, Bacon, Milton, and Locke, from their own writings; of Austria, from an elaborate work by Beer and

Hohegger; of Prussia, from Wiese as the highest and Missen as the latest authority; of France, again from Beer and Hohegger, from Cournot and other French writers, and from oral information; of Oxford and the English public schools from personal knowledge. But I leave a reader under the impression "that verse composition was a rarity in Queen Elizabeth's reign, and that Greek was but little taught in schools till far into the seventeenth century." If so, my essay may well be called "unfortunate"; for I describe, in detail, as "the school most characteristic of the sixteenth century," one that wrote Latin and Greek verse, read Homer, Herodotus, Thucydides, the tragedians, and Aristophanes, and translated Greek orators into Latin, and Latin orators into Greek. In England, the standard was not so high. But for almost every school of the date in question that I name, I mention verses and Greek. Other writers undertook to define "liberal education," and to draw conclusions. My task was historical—to collect facts, which might be suggestive to those who wish to see our classical schools improved. Many such persons have not leisure to be so familiar as your reviewer appears to be with Von Raumer; some have even heard of him now for the first time. But they will be thankful if you can tell them where to get a truer and less imperfect sketch than mine of the history of classical education. In the mean time, as a few of them find mine useful, I wish to give Von Raumer all the credit that is his due, but not what belongs to others whom I have named.

C. STUART PARKER.

Tennyson and M. Doré.—Surely your Correspondent, Mr. Blackburn, takes a very low, and, I trust, a somewhat novel, view of the position and duty of a man of genius, such as M. Doré is believed to be, when he states: "If our publishers think it right to put an English idyll into the hands of a foreigner to interpret, they alone are responsible for the result"; further, that if that result is failure, the blame of travestying a noble poem, and caricaturing grave sentiments with coarse or worn-out ideas, as many think has happened with M. Doré's illustrations to the 'Idylls of the King,' is due only to the tradesmen who "persuade" or tempt, "by the offer of a great reward," a great designer to do that which Mr. Blackburn's own unfortunate attempt at vindication proves M. Doré to have done. This is to "illustrate" a book which he clearly did not understand,—a task for which, your Correspondent admits, he was "unfitted," and which was "ungenial" to him. Of course, a scenic designer of limited capacity, and, as it would appear, almost exhausted sensibilities,—working, too, in a very narrow, but self-imposed groove,—failed in subjects like those of the Idylls, which demand diversity of powers, and, as the interest is concentrated on the human elements of the work, something more wealthy of invention than pertains to scenic landscape,—however, when it is unexhausted, effective and powerful in its way, the exercise of that phase of the artistic mind may be. The penalty of failure seems to me divided in very unequal proportions, however, between the publisher and the artist:—to the former it is like the speculation, commercial; to the latter it is whatever may be decreed by the court of honour. Whether "An Artist" has or has not been satisfied with former illustrations, is beside the question, which was, if Mr. Blackburn will recollect, whether or not M. Doré had "falsified" the text of the Idylls, as any one can see he has done that of 'Milton,' and, I may add, the 'Bible.' The truth, if I may suggest what appears such to me and others with whom I have conversed on the subject, is, that "An Artist" looks too severely at the word "illustrations," as applied in the cases of the 'Idylls,' 'Milton,' and the 'Bible,' when in the hands of M. Doré, who, whatever he might once have been, is now merely a decorator, whose works are to be taken at their proper value, having but very slight connexion with the texts to which publishers attach them. ANOTHER ARTIST.

TO CORRESPONDENTS.—L. B.—W. W.—A. H.—R. C.—received.

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